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**Translating Disney Songs from *The Little Mermaid*
(1989) to *Tarzan* (1999):
An analysis of translation strategies used to dub
and subtitle songs into Spanish**

by

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LIST OF ABBREVIATIONS (in alphabetical order)

AS – American Spanish

AV – Audiovisual

AVC – Audiovisual Context

AVT – Audiovisual Translation

CL – Children’s Literature

ES – European Spanish

SDH – Subtitles for the deaf and hard-of-hearing

SL – Source Language

SS – Source Song

ST – Source Text

TC – Target Culture

THoND – The Hunchback of Notre Dame

TL – Target Language

TLK – The Lion King

TLM – The Little Mermaid

TR - Target Readers

TT – Target Text

TS – Target Song

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Finally, I would also like to dedicate this thesis to the memory of my grandparents: Eugenio, Lucina, Pedro and Juana.

DECLARATION

I declare that this thesis is entirely my own work and that it has not been submitted elsewhere for any other degree or professional qualification.

Mónica Martín Castaño

ABSTRACT

The area of audiovisual translation indisputably awakens a growing interest amongst scholars. However, the study of the translation of songs in an audiovisual context (AVC) has not been thoroughly explored. The purpose of this research is to offer a descriptive analysis on the area of translating songs (from English into Spanish) in an AVC. In particular, the research focuses on the translation of the songs included in nine animated Disney films from the Disney Renaissance Period (1989-1999). The study assesses how non-linguistic elements such as rhyme, rhythm, images or lip synchrony affect the task of translating songs by observing specific practical examples.

Both subtitling and dubbing are analysed as translation practices. The different constraints involving each form of translation are assessed. Furthermore, the thesis offers a descriptive analysis of strategies used in the translation of songs in AVCs. This study highlights the importance of assessing the impact of non-linguistic elements in future studies on the translation of vocal music in AVCs and aims to provide a model for the contrastive analysis of song lyrics between the ST and the TT.

INTRODUCTION

PURPOSE OF THE STUDY

The main purpose of this study is to analyse the translation into Spanish of the songs included in nine Disney animated feature films (from *The Little Mermaid* in 1989, to *Tarzan* in 1999). The analysis draws on a corpus of 69 songs and is carried out within the framework of Descriptive Translation Studies (DTS). As Pym (2010:online) broadly outlines, in DTS scholars “set out to describe what translations actually are, rather than just prescribe how they should be”.

The thesis aims to answer three main questions: how are the songs that belong to the corpus subtitled in Spanish? How are they dubbed into Spanish¹? What are the main differences between subtitling and dubbing those songs?

This work intends, therefore, to carefully compile and examine different strategies observed in the translation of songs -both in subtitling and in dubbing- in the hope of helping future song-translators and researchers, and in order to contribute to the field of Translation Studies with an analysis that combines AVT and song translation.

Chaume (2012:158) states that a growing number of research works on AVT has been published over the last two decades. Nonetheless "some of these works are only concerned with the texts' linguistic codes, and few have reflected on the other

¹ Both the American Spanish (AS) and European Spanish (ES) dubbed songs are analysed to offer a wider array of solutions to tackle challenges found in song translation

semiotic codes that weave together both the source and the target text". This thesis aims to observe how songs are translated in AVCs carrying out a multisemiotic analysis: in other words, taking into account both linguistic and non-linguistic parameters.

Song translation is an area that has not been thoroughly explored in Translation Studies and there are relatively few studies about the topic. Susam-Sarajeva (2008:189) highlights that "the pervasiveness of covert and unacknowledged translations in music have generally limited research in this area to overt and canonized translation practices, such as those undertaken for opera". Most available studies on the translation of musical texts seem to be related to opera (Low, 2002; Gorlée, 1997; Virkunen, 2004; Snell-Hornby, 2007; Desblache, 2004, 2007; Burton, 2008; Tortoriello, 2013), and the translation of popular music (Hewitt, 2000; Kaindl, 2005; Susam-Sarajeva, 2006; Marc, 2013). However, song translation as a field within AVT has not been the focus of many studies. One notable exception is Brugué (2013), who dedicated her doctoral thesis to the study of the translation of the songs in the films *Spirit: Stallion of the Cimarron*; *Brother Bear*; and *Happy Feet* (English into Catalan). I think, therefore, that this study will contribute to the establishment of a field, and I hope that it will encourage more studies that will investigate the process of translating songs in audiovisual contexts (AVCs) into different languages, and also, involving different genres, as this study is based on nine animated Disney films: *The Little Mermaid* (Clements and Musker, 1989), *Beauty and the Beast* (Trousdale and Wise, 1991), *Aladdin* (Clements and Musker, 1992), *The Lion King* (Allers and Minkoff, 1994), *Pocahontas* (Gabriel and Goldberg,

1995), *The Hunchback of Notre Dame* (Trousdale and Wise, 1996), *Hercules* (Clements and Musker, 1997), *Mulan* (Cook and Bancroft, 1998), *Tarzan* (Lima and Buck, 1999).

One of the plausible reasons why this topic has not been examined in Translation Studies until very recently might be because of the blurred lines that separate the concept of translation from that of rewriting a new text. Iglesias Gómez (2009), for instance, states in his doctoral thesis -which explores how a selection of Disney films² have been translated for dubbing into Spanish- that he intentionally decided not to deal with the translation of songs. The author (ibid:27) states that he is reluctant to label as "translation" the activity of substituting the SL lyrics for singable TL lyrics, at least in the strictest sense of the word, as, according to him, a translator is not often involved in the process. He argues that instead, a lyricist, who is not expected to have the same knowledge of the SL as the translator, is involved in this task.

It has to be highlighted that a song found in an AVC is not only made to be heard. Although it might seem paradoxical, a song within an AVC is also made to be seen. It is not uncommon in AVCs that images are used in order to reinforce an idea sung in the song. To illustrate this with an example, the following lines have been extracted from the song 'Under the Sea' (found in the film *The Little Mermaid*).

The newt play the flute

The carp play the harp

The plaice play the bass

And they soundin' sharp

² The films analysed by Iglesias comprise those released between 1937 and 1967.

When each of the first three lines is sung, the visual information shown on screen is connected to the linguistic content being offered:



Figure i. The newt play the flute (TLM)



Figure ii. The carp play the harp (TLM)



Figure iii. The plaice play the bass (TLM)

In this case, in order to translate this particular song into Spanish, there are more aspects to take into account than the cohesion between the images and the lyrics. As can be seen, each of the creatures named in the song rhymes with the

instrument they play: *newt* and *flute*, *carp* and *harp*, *plaice* and *bass*. Furthermore, the second and the fourth lines rhyme: *harp* and *sharp*. There is also an established rhythmic pattern, with five sung notes on each line.

Due to the multiple non-linguistic constraints involved in the activity of creating a singable song translation in an AVC, the resulting text is, on occasions, quite distant from the source text -as far as linguistic transfer is concerned. For example, in the song 'A Friend Like Me', from *Aladdin*, whilst in English the genie sings: "have some of column A, try some of column B", in European Spanish (ES)³, that was translated as "¿qué tal un shish kebab y frutas al final?" [what about a shish kebab and some fruits at the end?]. Whilst the linguistic content is not transferred, the resulting translation maintains AV cohesion, as the images show some fruits (see Fig. iv). Furthermore, the ES version replicates the rhythm of the SS.



Figure iv. Try all of column B (*Aladdin*)

³ As will be seen, the Disney films analysed for this study have been dubbed into two varieties of Spanish: one for Spain and one for the American continent.

A comparative analysis that only observes the linguistic transfer from the SL to the TL indicates that there is no equivalence between the line in English and the line in Spanish. Therefore, the solutions offered in Spanish will be compared against the SL songs taking into account non-linguistic constraints found in those songs, such as the preservation of rhyme, rhythm, and cohesion between images and text.

ORGANISATION OF THE THESIS

This study is divided into six chapters:

Chapter one: constrained translation

This chapter offers an overview on the different types of translation that are considered to be constrained. Both Audiovisual Translation (AVT) and the translation of songs have characteristics that make them constrained translations. This thesis aims to study cases where both types of translation are given simultaneously. First of all, these two phenomena are studied separately: on the one hand, the constraints of AVT; on the other hand, the constraints of translating songs that were created to be heard, not to be heard and "seen". The differences between translating songs to be performed (singable translation), and translating lyrics that will only be read are also explored. Finally, the chapter offers an example of a song that has several constraints and anticipates what elements will be examined in the analysis of the corpus of study.

Chapter two: translating for children

This chapter provides a definition of children's films and presents some of the characteristics of Disney films, and how these may affect the translation. Furthermore, the chapter reviews literature written on translating for children, and explores the common ground between CL and AVT for children.

Chapter three: methodology

This chapter offers on the one hand, information about the methodology and the models of analysis used in the thesis. On the other hand, it provides the reader with information about each of the films that are part of the corpus of study (a storyline of each film which includes contextual information about each of the songs analysed, and technical information about each film and its translation -directors, composers, lyrics writers, translators, voice actors, adaptors, etc.)

Chapter four: subtitling songs in audiovisual contexts

This chapter draws on the corpus of study to analyse the translation of the subtitled songs. In the first place, it reviews some of the current theories and recommendations on the use of subtitles to see if they are also applied in the corpus analysed.

The chapter then proceeds with the analysis of the translated subtitles. There is a quantitative analysis with the aim of observing whether text reduction is as common in the subtitles of song lyrics, as in the subtitles of non-sung speech. Then, the analysis focuses on two main aspects: on the one hand, on aspects unique to

subtitling (layout, punctuation, spelling), and on the other hand, this descriptive analysis shows some translation strategies used in subtitles, and it uses Gottlieb's (1992) typology of translation strategies.

Chapter five: theoretical aspects of song dubbing

This chapter examines the concept of dubbing and offers a brief account of the history of dubbing in Spain in order to better understand why dubbing is still the most used form of AVT in Spain. It also explores the process of dubbing songs and highlights that it is a laborious task which involves several participants.

Chapter six: analysis of dubbed songs, two approaches

After having analysed the constraints that affect song translation in audiovisual contexts, this section observes how some elements that affect song dubbing are taken into account: sense, naturalness, rhythm, rhyme-scheme, audiovisual cohesion and the interaction between the special effects code and the lyrics. This comparison is made through a multisemiotic analysis.

Although this study focuses on translation practices between English and Spanish, it is intended to be used by any AV translator who might encounter songs in their assignments, or by students of Translation Studies, regardless of the languages they work with. Therefore, back translations are provided whenever Spanish appears.

CHAPTER ONE.

TRANSLATING SONGS IN AVCs: A TYPE OF CONSTRAINED TRANSLATION

"It is unfair to evaluate a translation without considering all of the intervening factors" (Zabalbeascoa 1999:175)

1.1. DEFINITION OF CONSTRAINED TRANSLATION

The term *constrained translation* was first used by Titford (1982:113) in an article on subtitling practices. The author used this expression to refer to the "constraints imposed on the translator by the medium itself" in the context of subtitling. However, Titford, as Díaz Cintas (2004:55) suggests, "does not seem to be conscious of the terminological value of his proposals" and does not explore the concept in detail. In 1988 Mayoral, Kelly and Gallardo resuscitate this term and expand its meaning. The authors consider the importance of non-linguistic elements – i.e. images, music, or noise – which, despite not being "specific objects of the translation process, must be considered by the translator" (ibid:358) in certain types of translation. These scholars do not only apply the term *constrained translation* to the practice of subtitling, but also to other translation practices, such as the translation of advertisements, comic strip dialogues or lyrics. Toda (2005) also considers that audiovisual translation is one of the subtypes of constrained

translation, albeit not the only one, and he emphasizes that in the Spanish context, the terms *traducción audiovisual* and *traducción subordinada* have been used without distinction as synonyms. Díaz Cintas and Remael (2007:11) affirm that *constrained translation* and *subordinate translation* were the terms that preceded *audiovisual translation*, but these terms "began soon to receive criticism for their somewhat negative connotations".

In this thesis, it is considered that the scope of constrained translation comprises various sub-fields, one of them being AVT. In other words, constrained translation is not a synonym of AVT; instead, it is a hypernym that encompasses AVT and other types of translation that will be explored in this chapter.

Every act of interlingual translation potentially poses some challenges that translators can expect. Most of them are linked to the inevitable grammatical and lexical dissimilarities in any pair of languages. For example, the ST may contain linguistic puns that do not work effectively in the TL if they are directly transferred. The ST may also contain *Realia* or cultural-specific references proper to the source culture that are unknown in the target culture, and the translator has to decide which strategy to use in order to tackle them. Furthermore, translators are expected to convey the meaning of the ST and at the same time create a TT that sounds natural in the TL. However, these challenges do not make a translation a constrained translation; they are inherent to the concept of translation itself.

Constrained translation can be briefly defined as any type of translation **conditioned by non-linguistic elements** -such as images, music, rhyme or the space available in a leaflet- which, although they are not part of the text to be translated

as such, have an influence on the way a text is translated (Toda 2005:121). In this manner, the translator not only faces the challenges that any translator would expect -some of which have previously been identified- but also encounters other conditions that will be explored in the following paragraphs.

It is important to add two clarifications regarding the relationship between non-linguistic elements and constrained translation. Firstly, the non-linguistic elements that make a translation a *constrained* translation can be identified by making a comparative analysis between the ST and the TT. There are other external factors that affect translation such as lack of "enough time or means (i.e. materials, references)" provided by the employer (Zabalbeascoa 1999:166). Although these contextual restrictions undoubtedly affect the quality of a translation, they are not obvious to the researcher during the process of making a comparative analysis between the ST and the TT. Therefore, the only non-linguistic elements that are taken into account in this thesis are those that can be observed in the comparative analysis. Secondly, it is important to clarify that the presence of non-linguistic elements does not necessarily create a constraint in translation. Chaume (2012:110) explains that, for example, in subtitling, "the interpersonal meaning conveyed by a discourse marker lost in translation can frequently be understood by simply looking at such signifiers as the on-screen characters' faces, position or distance".

To illustrate how non-linguistic components can limit translators' flexibility in their translation choices, we can observe the following example, extracted from the film *Aladdin*. The frame is part of a scene that takes place after the genie has rescued Aladdin from the cave where he had been trapped. The genie believes that Aladdin

has just used his first wish by being rescued. However, Aladdin explains to the genie that he never asked to be saved, so his three wishes are still intact. The genie reacts in a surprised way and says: “Well, I feel sheepish!”. As the genie pronounces the sentence, he is transformed into a sheep:



Fig. 1.1. Aladdin: I feel sheepish!

The expression *to feel sheepish* can be translated into Spanish as *sentirse avergonzado*. However, this translation does not have any connections with the image shown on screen. In this case, in order to preserve the link between the images and the linguistic code, the translator has to incorporate in their translation a reference to the image. The solutions offered in the ES dubbed⁴ version, and in the AS dubbed version are:

ES dubbing solution: ¡Soy un borrego! [I am a lamb/ I am ignorant]

AS dubbing solution: Ahora sí me aborregué. [Now I did become a lamb/Now I did get stupid]

Both solutions are coherent with the visual code as they both relate to the image of the sheep, and also to the genie’s feelings after Aladdin explains that he has not yet used his first wish. Furthermore, in both dubbed versions, the connection between the visual and the aural components is even stronger than in the original version

⁴ The subtitled version offers the same solution.

because the vowel “e” in the stressed syllables in “borrego” and in “aborregué” is elongated, emulating a sheep’s bleat. In the SL version the way the word “sheepish” is pronounced does not imitate the sound of a sheep.

It therefore is clear that the presence of non-linguistic elements can influence and limit the translator’s choices. In many cases these constraints, far from impeding a successful translation, boost the translator's creativity. The example previously discussed shows that without creativity, it would not be possible to render a successful translation that maintains coherence between the visual and the verbal elements of the text. For that reason, it is important to disassociate the term constrained translation from negative connotations.

It is interesting to note that Mayoral, Kelly and Gallardo (1988:359) state that "the translator can only translate the text or speech (sometimes not even completely) while all the other media of the message remain untouched", and they add that all the non-linguistic elements found in the ST, when transferred to the TT, "unmistakably reveal themselves as belonging to the source culture". However, it should be noted that in some instances images are manipulated -although possibly not due to the translator's own decision, but the commissioner's. Martín-Castaño (2009) describes a case where, in the translation of children’s literature, the images in the TT were different from those in the ST.

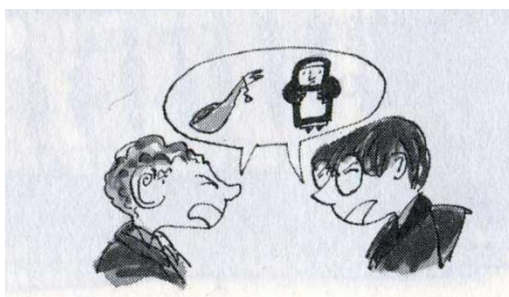


Fig.1.2 *Manolito Gafotas*, by Elvira Lindo

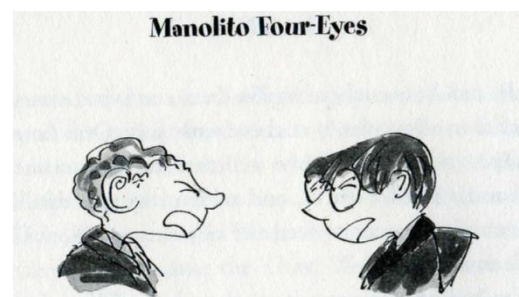


Fig. 1.3 *Manolito Four-Eyes*, trans. by J. Moriarty

As can be seen, in figure 1.3 -the TT- the images of the ham and the nun are deliberately omitted. In the ST (fig. 1.2.), this image is used to illustrate what is being narrated in the chapter. In this particular chapter, the main character of this children's book -Manolito Gafotas- and one of his friends play a linguistic game consisting in finding a word that begins with the last syllable of the word previously said. In the Spanish original, Manolito explains that the game always ends in a tie because someone eventually says 'jamón' [ham], and the other replies 'monja' [nun], and so on until they say good-bye: 'jamón-monja' [ham-nun]. In the English translation, the game ends when one says 'uphold' and the other replies 'holdup'. Since the function of this image is to describe the situation narrated in the book, it would have been incoherent to use in the TT the same image that was used in the ST. The words 'nun' and 'ham' –represented by pictures- have been deleted in the target image. As has been argued before, if the images could not have been manipulated, the translator would have had to face a challenge: how to translate the linguistic pun without resulting in a lack of coherence between the text and the image.

Likewise, visual elements in AV contexts could be altered, although it is very rare. Images can be altered digitally, for example, with the use of *digikinis*. Cubbison (2005:55) explains that "a "digikini" is clothing such as a swimsuit digitally painted on a naked character" and it is used to cover nudity in Anime shows broadcast on television. Censorship can also lead to deleting scenes, just like the images of the nun and the ham were deleted in *Manolito Gafotas*. This was the case of the infamous shower scene in *Psycho* when the film was shown in Spain. Llopis and Carmona (2009:103) explain that Spanish censors deleted the scenes where Janet

Leigh appeared naked. Another way of manipulating the visual code in a film is replacing a text insert in the SL with a text insert in the TL⁵. Nonetheless, manipulating images in films is not common and it is not a practice that has been observed in any of the films analysed. It is also important to note that in contrast to the example illustrated in figure 1.3., the alteration of images in films -except for text inserts- is not necessarily done in order to solve a translation problem.

1.2. SOME EXAMPLES OF CONSTRAINED TRANSLATION (EXCLUDING AVT)

As previously mentioned, whilst Titford considered the concept of *constrained translation* as a form of audiovisual translation only, the concept has later been applied to other types of translation. Valero Garcés (2000:77) lists up to seven types of constrained translation: illustrated texts, texts divided in tables, footnotes, comic strips, AVT (subtitling and dubbing), songs, and texts required to have the same number of pages as the ST. This classification can be further extended as the author did not consider, for example, website and software localization or the translation of videogames as types of constrained translation. It is also important to note that some of those sub-categories can coexist in some media, potentially posing a higher degree of constraint. For example, songs can be part of an audiovisual context. Whilst the constraints existing in AVT and in song translation will be thoroughly explored in the next section, this section will present the reader with examples of three types of constrained translation that share some characteristics with AVT and song translation: the translation of **travel brochures** (as in subtitling, the translator is faced with space limitations); **illustrated books for children** (as in AVT, the strong

⁵ See O'Sullivan (2013) for a detailed explanation about practices regarding the translation of text inserts.

connection between the images and the text might influence the translation choices); and **calligrams** (as in song translation, the constraints involved in translation vary depending on the end purpose).

1.2.1. Travel brochures

Visually, travel brochures can be distinguished from other text types because of their layout and presence of images. These non-linguistic components constrain the translation process if the commissioner requests any of the following:

- To keep images in the same position in the TT.
- To use the same font size and font type in the TT.
- To use exactly the same number of lines in the TT.

As Toda (2005:121) remarks, it is very rare to produce a translation with the same number of words in the TL and in the SL. This discrepancy does not only happen when a text is translated into a language that is not related to the SL, it also happens when both the TL and the SL belong to the same language family. Whilst in other text types it is acceptable to produce a TT with more words than the original, in travel leaflets or brochures the limit of space means that translators do not only have to translate the text - if the resulting TT is too long, they will need to shorten it in order to adjust to the specifications requested.

Tourist texts, because of their nature, tend to have many Cultural Specific Items (CSIs). Although it is simple to intuit what CSI are, it is much harder to

define the concept. Franco Aixelá (1996:56) defines CSI in the following manner:

Culture-specific items are usually expressed in a text by means of objects and of systems of classification and measurement whose use is restricted to the source culture, or by means of the transcription of opinions and the description of habits equally alien to the receiving culture.

One of the strategies used to translate CSIs is the use of *intratextual glosses* - explanations inserted within the text that inform about a given CSI. However, a translator might have to refrain from using this strategy if they are limited by the space available -especially if they have to translate from a concise language into a less concise language.

On the other hand, it might be the case that the translator has to add more words to the translation if they translate into a concise language. Adding or eliminating words from the translation, whilst not affecting the meaning, is a challenging task.

Like in the translation of travel brochures, space constraints affect the translation process in subtitling (see section 1.3. for more details).

1.2.2. Illustrated books for young children

In the case of illustrated books for young children, pictures play an important role and cannot be ignored. In most cases, pictures are as important as the text itself and it is common to find the illustrator's name in the cover of the book, together with the author's name. The following example, extracted from the book *The Hungry Anteater*, by Peter Dowling, illustrates well the reasons why images can result in a constrained translation.

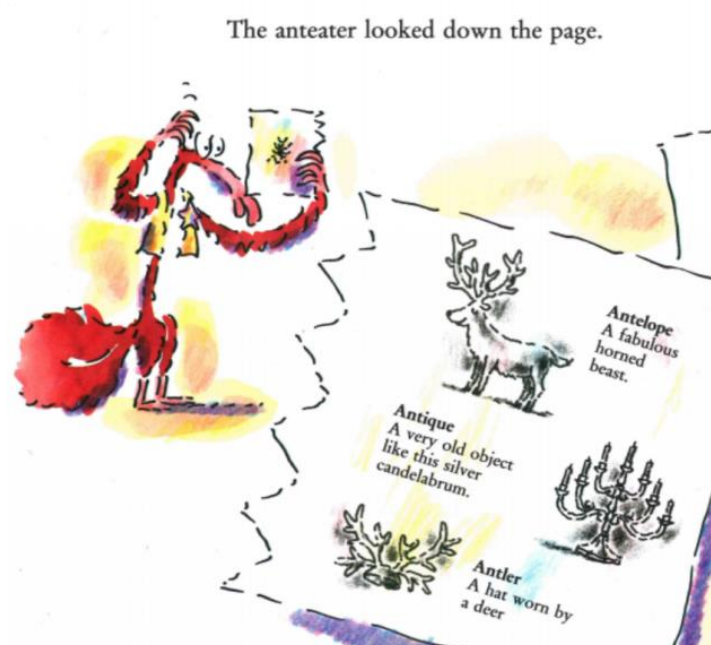


Fig. 1.4. *The Hungry Anteater* (3)

According to the database of books published in Spain⁶, this story book has not been published in Spain. Therefore, a comparative analysis contrasting the ST and the solutions offered in an official translation cannot be offered hereby. However, it is clear that in order to translate that particular text, the translator cannot ignore the images.

⁶ <http://www.mecd.gob.es/cultura-mecd/areas-cultura/libro/bases-de-datos-del-isbn/base-de-datos-de-libros.html>

It is important to provide the context in which this image appears. The story narrates that a hungry anteater cannot find any ants to eat. He bumps into an *encyclopaedia eater* who encourages him to satisfy his hunger by eating a page of an encyclopaedia. The anteater then finds some illustrated definitions of different words, as shown in figure 1.4: 'antelope', 'antique' and 'antler'. In encyclopaedias, entries are ordered alphabetically, so the translator would have to make sure that these three words were translated by other terms that follow the same alphabetical order. It would not matter in this case with which letter they would start, provided that they are arranged in alphabetical order.

In Spanish, the word for 'antelope' is 'antílope', and the word for 'antique' is 'antigüedad'. Since the word 'antigüedad' comes alphabetically before 'antílope', if the translator is not allowed to rearrange the images due to copyright issues, the translator would have to think of an alternative solution. For example, 'antique' could be translated as 'antiquísimo' [very old], which, despite not being an accurate translation, would fulfil the condition of being after 'antílope' alphabetically. In Spanish 'antler' can be translated as 'astas', which would conveniently meet the alphabetical order requirements.

Figure 1.5 shows the page that the anteater was holding in figure 1.4. Although at first sight it might seem easy to translate, the translator is conditioned by the image shown and by the other solutions offered.

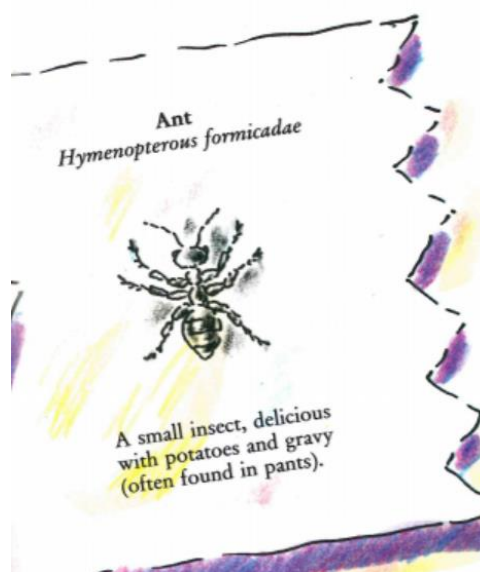


Fig. 1.5 The hungry anteater (4)

In Spanish the word for 'ant' is 'hormiga'. If the translator decided to keep this term, the previous three terms discussed would also need to start with the letter 'h'. An alternative solution could be to translate it as 'antena' [antenna], adapting the definition to match it with the picture shown ("part of an ant..." or "the most delicious part of an ant..."). Creativity might be necessary to overcome translation problems caused by the interaction between the linguistic code and images.

Chapters Four and Six compile examples in which the presence of images poses challenges in the translation of songs and analyse how these challenges are overcome.

1.2.3. Calligrams

The Oxford Dictionary defines the term *calligram* as "a word or piece of text in which the design and layout of the letters creates a visual image related to the meaning of the words themselves". The main poet linked to this form of

poetry is Guillaume Apollinaire, who in 1918 published a book entitled *Calligrammes*. This work is a collection of poems arranged in specific layouts to create shapes that are connected with the meaning of the poem (see figure 1.6).

When a translator faces the task of translating a calligram, there are two main options of translating it, depending on the purpose the translation may have: translating the words only, regardless of the resulting layout; or creating a new calligram in the TL. As section 1.4 will show, song translation is similar: if the purpose of the translation is to have a TT that will be sung, the translation process is different from translating a TT that has to be understood, but not sung. Regarding calligrams, the following two scenarios illustrate why a different strategy would be more appropriate in each case:

1. If a French calligram is to appear, for instance, in a Russian informative book about poetic forms, not all the readers will understand the SL, so the publisher might decide to keep the original French calligram, and commission a translation so that the meaning of the words written in the calligram are available to the TR. In this case, since the only elements involved in the translation are linguistic elements, the translation would not be constrained. The translator would be expected to face challenges only related to linguistic or cultural aspects. Obviously the target reader would not have the same experience as the source reader. Observe the difference in layout between figures 1.6 and 1.7, which show one of

Apollinaire's calligrams (*il pleut*)⁷ and its translation (*it's raining*)⁸, and table 1.1, which shows the same text in a standard layout. The visual impact difference is evident: a *plain* translation does not convey the illusion of a *rain of words*.

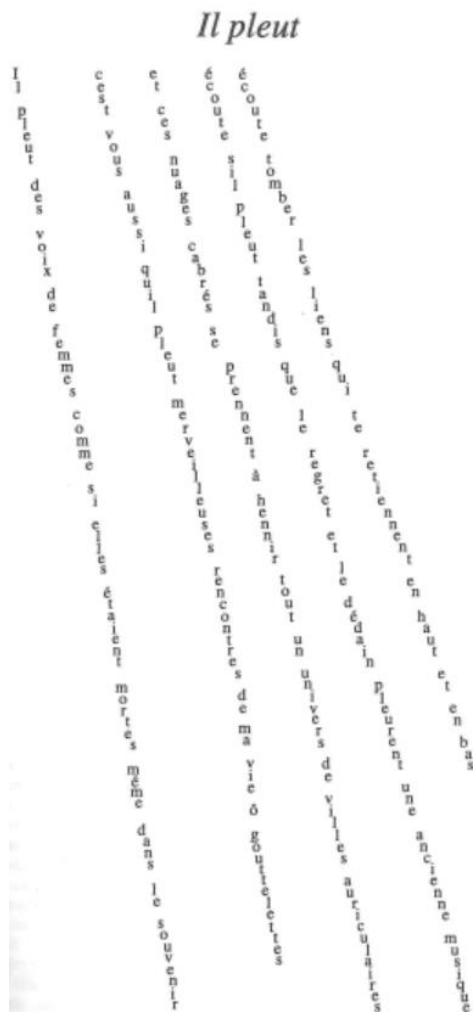


Fig. 1.6. Apollinaire's calligram in French

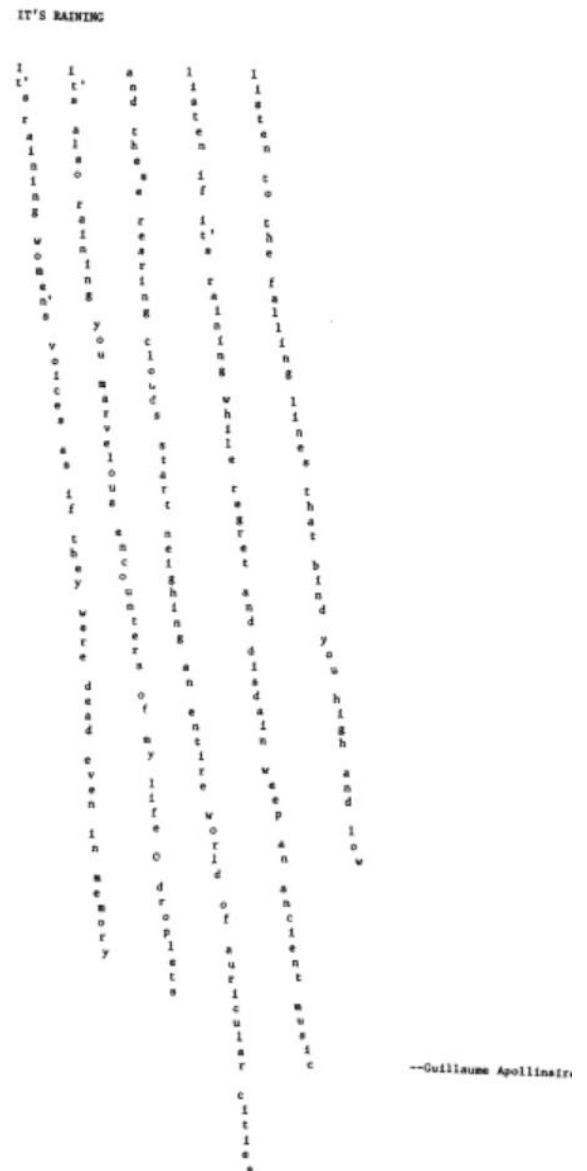


Fig. 1.7. Apollinaire's calligram in English

⁷ Extracted from Baker (2001:17)

⁸ Extracted from Padgett (2000:35), translated by Anne Hyde Greet.

ST (French)	Translation by Anne Hyde Greet.
<p>IL PLEUT</p> <p>Il pleut des voix de femmes comme si elles étaient mortes même dans le souvenir</p> <p>c'est vous aussi qu'il pleut merveilleuses rencontres de ma vie ô gouttelettes</p> <p>et ces nuages cabrés se prennent à hennir tout un univers de villes auriculaires</p> <p>écoute si l'on pleut tandis que le regret et le dédain pleurent une ancienne musique</p> <p>écoute tomber les liens qui te retiennent en haut et en bas</p>	<p>IT'S RAINING.</p> <p>It's raining women's voices as if they were dead even in memory</p> <p>it's also raining you marvellous encounters of my life O droplets</p> <p>and these rearing clouds start neighing an entire world of auricular cities</p> <p>listen if it's raining while regret and disdain weep an ancient music</p> <p>listen to the falling lines that bind you high and low</p>

Table 1.1: Apollinaire's calligram in plain layout⁹.

2. In order to render both the linguistic meaning and the visual effect, a calligram has to be translated into a calligram. However, re-creating calligrams require in some cases an artistic mind. There are calligrams that offer fewer restrictions than others. If the calligram is formed of many different words, in the case of languages with the same alphabet it is easier to adapt it to the shape -as figures 1.6 and 1.7 show.

On the other hand, if the calligram is only formed of one or two words, the task is more complex. Figure 1.8 shows a two-word calligram designed by a Polish artist¹⁰. The calligram reads "mam kota", which literally means "I have a cat", but it also evokes an idiomatic expression that means "I am mad" (about

⁹ Apostrophes are not written in the French column because they do not appear in the calligram.

¹⁰ This artist's pseudonym online is absurdynka and the images have been obtained from <http://absurdynka.deviantart.com/>

something). The task of finding words that keep the same literal and idiomatic meaning, whilst conveying the same visual effect, is challenging to say the least. Figure 1.9¹¹ is an example of a one-word calligram that reads 'elephant' and depicts an elephant playing with a ball. In this calligram, the letter *H* looks like two legs, and the *L* looks like the elephant trunk. To translate the word *elephant* into a very different language (for example, in Polish *słoń*) would not convey the visual effect of the ST.



Figure 1.8. *Mam kota* (calligram)



Figure 1.9. *Elephant* (calligram)

There is not much literature written about the translation of calligrams and, while it is not the purpose of this thesis to explore the topic in detail, it is clear that this area is open to further research.

In any case, it has been shown that the concept 'constrained translation' is not only linked to AVT. Although research on AVT has been the focus of many studies, other genres that can also be classified under 'constrained translation' are yet to be explored. Calligrams are only one example of the many areas that translation researchers are yet to explore.

¹¹ This figure has also been obtained from <http://absurdynka.deviantart.com>

1.3. THE AUDIOVISUAL TEXT: CHARACTERISTICS AND CONSTRAINTS OF AVT

The audiovisual text is a polysemiotic text. In other words, different semiotic codes are present at the same time. Apart from their polysemiotic nature, AV texts are also complex because information is presented through two different channels: the acoustic channel and the visual channel (Delabastita 1989:196). Both the visual and acoustic channels can transmit information using a verbal-code and a non-verbal code. For example, if in the AV product a person is seen placing their index finger by their lips, asking for silence, the information is transmitted through the visual channel using a non-verbal code.

The following table, adapted from Delabastita, shows examples of each category.

	VERBAL CODE	NON-VERBAL CODE
ACOUSTIC CHANNEL	Dialogues	Background noise
VISUAL CHANNEL	Written text (i.e. a sign, a letter)	Gestures

Table 1.2. Variety of codes and channels in AV texts – adapted from Delabastita

Whilst most studies in translation focus on the linguistic dimension of the product, it is essential to take into account that a good analysis of a translated audiovisual product cannot ignore the non-linguistic elements that come together with the verbal code. As Chaume (1997:315) states: "audiovisual texts constitute one of the genres in which non-verbal information plays a relevant role. Movements, sounds, gestures [etc] are as important as verbal utterances, and their meaning cannot be

ignored". Tortoriello (2011:61) also subscribes to this idea by affirming that "far from being the Lord of the manor, the linguistic code coexists and interacts with a number of other, non-verbal, codes that contribute to the formation of the general meaning of the text itself".

Chaume (2012) lists up to eleven different codes found in the audiovisual text that affect the translation process. Five of these are transmitted via the acoustic channel: **the linguistic code**; **the paralinguistic code** -for example, intonation; **the musical code**; **the special effects code** -a whistle, for instance; and **the sound arrangement code**, which refers to "where sound comes and how" (ibid:108). The other six, are transmitted via the visual channel: **the iconographic code**; **the photographic code** which denotes "changes in lighting or in the use of colour" (ibid:112); **the planning code** -which refers to the types of shots; **the mobility code** which involves mouth articulation, kinesic signs and proxemics signs -"the distance of the characters to each other, as well as the distance from the characters to the camera" (ibid: 115); **the graphic code** -written text that appears on screen; and **the syntactic code**, which refers to editing.

As Chaume explains, the interaction between these codes may pose translation problems. The example shown in figure 1.1. -the genie saying "I feel sheepish" after having transformed into a sheep- referred to a translation problem caused by the interaction between the linguistic code and the iconographic code. Some of these codes, like the sound arrangement code or the planning code are particularly relevant to the dubbing process. **The planning code** refers to the types of shots. In close-up shots, special consideration has to be given to maintain the synchrony

between sounds in the target language and the mouth movements seen on screen.

The sound arrangement code refers to the origin of the sound in the film. Chaume (ibid:108) explains that a sound can be *diegetic*, if it originates from a source within the film narrative, or *non-diegetic*, if the sound comes from a source that is not part of the narrative of the film. In other words, if characters can hear the song, then the song is diegetic. On the other hand, if characters cannot hear the song, the song is non-diegetic. The concepts *diegetic* and *non-diegetic* are important as far as translation is concerned. Songs sung by characters, or a CD played by a character on screen are examples of diegetic music. An example of non-diegetic music could be when "an orchestra plays as cowboys chase Indians on the desert" (Gorbman, 1987: 3). Sometimes the boundaries between diegetic and non-diegetic songs are not clear. For example, in *Tarzan*, there is a scene in which gorilla mum Kala tries to comfort baby Tarzan by singing 'You'll Be in My Heart' (this is, thus, a diegetic song). After a few verses the song is sung by Phil Collins whilst we see that Kala and Tarzan interact with no words. This way, the song becomes non-diegetic. Likewise, a musical sound can start being non-diegetic and then it becomes diegetic. For instance, a song can be played in the background, when it is clear that characters cannot hear it, and then in a different shot we see that a character turns off the radio and the song suddenly finishes, making the song diegetic in that last scene. In other occasions, viewers are tricked into thinking that a song is non-diegetic, and characters in the film cannot hear it, whilst actually they do hear it. For example, there is a scene in the 10th episode of the 8th series of *The Simpsons* in which Homer Simpson is walking alone at night in a scary and lonely forest. Suddenly, we hear the infamous violin notes of *Psycho* as a bus approaches him, in what appears

to be a premonitory alert of an accident. However, it turns out that the bus is carrying the Springfield Philharmonic Orchestra and they are actually playing that tune inside the bus. At the beginning it seemed that only viewers could hear that sound, but then it turns out to be part of the film narrative. Non-diegetic songs, if translated for a dubbed version, do not require lip-synchronisation, since none of the characters that viewers see are singing it.

Furthermore, a sound can be produced on-screen (viewers can see the sound source) or off-screen (the sound source is not visible on screen). Chaume (2012:109) highlights that off-screen dialogues “allow translators to produce freer, non-constrained solutions” in relation to on-screen dialogues, since the first do not have to take into account lip-synchrony whilst the latter do.

During the translation process, it is important to take into account all these different codes in order to achieve synchrony in the TT. Mayoral, Kelly and Gallardo (1988:359) consider that there are five types of synchrony that the AV translator has to try to achieve:

Synchrony of time: agreement in time of different signals which communicate a unit of information; **spatial synchrony:** the signals occupy neither more nor less space than that which corresponds to them; **content synchrony:** the meanings transmitted by different signals contradict neither each other the whole message [sic]; **phonetic synchrony:** synchrony of sound signals of spoken dialogue with the visible speech movements on the screen; **character synchrony:** the harmony between the image of the character and his or her voice and words.

Various authors have defined some of the same types of synchronies using other terms. Regarding synchrony of time, Chaume (2012) uses the term *isochrony* or *synchrony between utterances and pauses*. Instead of phonetic synchrony, Whitman (1992) uses the term *lip synchrony*, and Chaume (2012) uses both *lip synchrony* and *phonetic synchrony*. Tortoriello (2011) refers to *semiotic cohesion* instead of *content synchrony*. It is unclear in Mayoral, Kelly and Gallardo's definition whether *character synchrony* also refers to the gestures performed by characters. Some years before, in 1976, Fodor had already used the term *character synchrony*, but in his case, to specifically refer to the cohesion between characters and their bodily movements. Whitman coins the term *kinetic synchrony* to refer to the same concept and Chaume (2012) denotes this concept *kinesic synchrony* or *body movement synchrony*.

There is no consensus regarding the choice of terminology to denote the different types of synchrony found in AVT. Hereafter, the term used to refer to the concept of the relation between images and linguistic content heard in the soundtrack is **audiovisual cohesion**. The term **lip synchrony** is used according to Chaume's definition.

Since the linguistic code is not the only code that has to be taken into account in AVT, Chaume (2004a: 70) indicates that the audiovisual translator should translate directly from the screen, not from the script. As he explains, some important aspects needed to fully understand how to translate the text are not captured on the script. For example, a translator working from English into Spanish might not be sure whether to translate 'you' as 'tú' or 'usted' in a dialogue between two

characters, but by visualizing the physical aspect of the characters (age, clothes) and by hearing the tone of the conversation, the solution might be clear. If an AV translator translates from the script without the possibility of having access to the AV product, the task of translating becomes more challenging and the chances of not offering adequate translation solutions are greater.

A good AVT has to ensure that the linguistic information of the ST is conveyed in the TT and, at the same time, that the TT adheres to the different types of synchrony. However, the constraints found in AVT do not facilitate the accomplishment of this goal. For example, the duration of the TT is constrained by the duration of the ST. This contrasts with the translation of other types of texts. For example, theatre translation is not conditioned by time limits. If necessary, the performance in the TL version can be elongated. Toda (2005:122) remarks that it does not matter if the translated version of *Hamlet* for theatre is three or thirty minutes longer than the original, but such liberty could not be taken when the film version of the same text is translated.

Having a limited time is a constraint that affects all modes of AVT (dubbing, subtitling, voice-over, audio description...). Furthermore, because of its intersemiotic nature, the interaction between the linguistic code and other codes may constitute a constraint in AVT. This is particularly true in the case of **audiovisual puns**. Audiovisual puns is the term used in this thesis to refer to instances of humour produced by the interaction between the acoustic channel and visual channel. Sanderson (2009:125) explains that in an AV product the “most effective humorous resource [...] normally consists of rendering visually the

unexpected semantic layer in order to produce a humorous illocutionary effect”.

Figure 1.1. showed an example of the use of images in a film order to create an audiovisual pun (*I feel sheepish*).

Sanderson (ibid) explains that translators are constrained by the presence of the images on screen and thus “would seemingly have to prioritise and manipulate the verbal content in an attempt to establish a certain degree of cohesion” between the acoustic and the visual channels. Zabalbeascoa (2010:97), who uses the term "visual joke" instead of “audiovisual pun”, states that when the translator encounters one, they "can only hope to find some form of compensation in words that will cover the same images, which cannot be altered by convention". Pedersen (2015:165) calls this concept *visualised metaphors* and affirms that they are “potential sources of translation crisis points”.

Whilst figure 1.1 showed an audiovisual pun that was transferred into Spanish (both ES and AS), sometimes audiovisual cohesion is achieved whilst the pun is not exactly transferred. This is what happened in the case of figure 1.10:



Figure 1.10. Aladdin – Bee yourself

In the scene, extracted from the film *Aladdin*, we can see the genie dressed up as a bee whilst whispering to Aladdin 'Remember. Bee yourself'. In Spanish, the literal translation of 'be yourself' is 'sé tú mismo'. However, by translating the expression literally, the target viewer would not understand why the genie is dressed up as a bee and audiovisual cohesion would not be achieved. This expression is translated in both the ES and in the AS dubbed versions as "como dicen en mi colmena, la mentira no es buena" [as they say in my beehive, lying is not good]. Whilst the linguistic pun is not rendered, audiovisual cohesion is achieved by incorporating the reference of a bee in the translation. The lack of linguistic pun in the translation is compensated by introducing a rhyme in the TT, achieved by the words 'colmena' and 'buena'.

Whilst the presence of audiovisual puns in the SL audiovisual product poses challenges to both the translator for dubbing and for subtitling, there is one difference that has to be noted. The viewers who watch a subtitled product have access to the original pun, and can compare it with the translated solution. Díaz Cintas and Remael (2007:57) refer to this phenomenon as *vulnerable translation* and state that subtitles have to "stand up to the scrutiny of an audience that may have some knowledge of the original language". So, in this respect, subtitlers have added pressure to translate audiovisual puns.

The interaction between the linguistic code and the mobility code can affect the translation too. The translator has to make sure that the TT is coherent with the kinesic signs that viewers can see on the screen. For example, if the character nods, but in the TT the character says "no" (in a Spanish-speaking context), viewers will

perceive that there is an asynchrony between the linguistic code and the mobility code. The presence of kinesic signs in AV texts is frequent. On some occasions a kinesic sign replaces the verbal code, whilst in other occasions the verbal code is accompanied by a kinesic sign to reinforce its meaning. Tortoriello (2011:62) explains that the presence of kinesic signs might pose some problems in translation "because gestures and prosodic features can be culture-specific and hence not so obvious to a different audience". If the gesture is known and understood by the TL viewers, the interaction between the kinesic code and the linguistic code should not be a constraint. Fig. 1.11 -a frame extracted from the film *Mulan*- shows an example of a kinesic sign that is not culturally dependent. The image portrays some soldiers pointing at Mulan, whilst saying: "he started it" (at that moment, they thought that Mulan was a male soldier). The action of pointing at someone in order to accuse a person of doing something is a gesture understood by the Spanish-speaking audience. Therefore, the linguistic code can be translated into Spanish without the need to consider an alternative to clarify the gesture.



Figure 1.11. Mulan: universal kinesic code

However, if the gesture is not known by the TL viewers, the translator might have to consider other alternatives. Audiovisual cohesion may have priority over the meaning of the gesture in the SL, in which case the translator will refer to the sign, in a different way than the SL text did. Tortoriello (2011:67) presents an example extracted from an Italian film in which a character can be seen touching her right eye whilst uttering 'Ma che 'n ce vedi con l'occhio destro?' [lit. Can't you see from your right eye? / fig. Don't you get it?]. The translator decided to give priority to the kinesic code, and subtitled the sentence as 'Can't you **see** I had enough?'. Even though the linguistic transfer is not equivalent from a formal point of view, it is a successful solution in terms of audiovisual cohesion. If the translator had translated it as 'Don't you get it?', non SL-speaking viewers would not have understood why the character is touching her eye.

Whilst some constraints affect both modes of AVT explored in this thesis, there are other constraints that are only found in one mode of AVT. For example, isochrony or lip synchrony are not constraining elements that have to be taken into consideration during the subtitling process; on the other hand, in a scene in which several characters talk at the same time, the translator for dubbing does not face any additional limitations, whilst the subtitler has to prioritise whose *voices* will be transmitted to the target viewers. The most common constraints that affect subtitling and dubbing, apart from constraints caused by the interaction between the linguistic code and the iconographic code, as explained above, are: limited time and limited space (in the case of subtitling), and limited time and the demands of lip synchrony (in the case of dubbing).

1.3.1. Constraints found in subtitling

- **Limited space**

Space is a constraint that affects mainly subtitling. The size of the screen determines the number of characters that can be used in subtitles. "Although figures vary, this means that a subtitle will have some 32 to 41 characters per line in a maximum of two lines" (Díaz Cintas and Remael 2007:9). The authors also highlight that "subtitling is a type of translation that should not attract attention to itself" (ibid:82), therefore, it is important that subtitles do not obstruct the image and divert viewers' attention from the film itself. They add that subtitles should not occupy "more than two twelfths of the screen" (ibid). Having space constraints also means that translators are forced to "shorten" the message and in many instances unavoidably manipulate the ST. According to Díaz Cintas and Remael "subtitling can never be a complete and detailed rendering" (ibid:145), but they also affirm that the non-linguistic elements present in the AV text compensate for the loss in the verbal transfer. In any case, space constraints undoubtedly affect subtitles and the translator has to adapt the translated message to the space-limitations allowed.

In countries with more than one official language, like Belgium, films are sometimes shown with subtitles in both languages, using up to four lines, and therefore interfering greatly with the image. Díaz Cintas and Remael state that in this scenario "the additional pressure on space renders bilingual subtitling an endeavour that borders on the unattainable" (ibid:18).

- **Limited time**

Díaz Cintas and Remael (2007:88) explain that "subtitles should keep temporal synchrony with the utterances". The authors highlight that if subtitles come too early or too late it results in confusion amongst the TR and it has "the potential of ruining what may otherwise be an excellent linguistic transfer" (ibid:90). It is also important that subtitles appear for an amount of time that allows readers to decode them, and at the same time, not so much time as to allow for re-reading.

Studies on reading speed and viewers' response to subtitles are extremely important to observe viewers' limitations in reading subtitles. The outcome of these kinds of studies, therefore, can lead to a better understanding about the ideal duration of subtitles targeted at different target readers. A group of researchers, led by D'Ydewalle (1991), carried out an empirical analysis on the capacity of viewers to read subtitles by observing eye-movement. They explain that this study was carried out using "an eye-movement-registration system (DEBIC 80), which is based on the pupil-center corneal reflection method" (ibid:655). This equipment offered researchers a detailed analysis of the eye-movement of viewers while watching television in order to assess how much time the eye dedicates to the reading of subtitles. This method was evaluated on two groups with different mother tongues: native speakers of English and Dutch. Both groups had to watch a film in English with subtitles in their own languages. Interestingly, American subjects spent more time in the subtitle area –the authors suggest that this difference might be due to the fact that they are

not used to reading subtitles (ibid:656). In a later study, D'Ydewalle and De Bruycker (2007:200) observed that children spent more time reading subtitles than adults. More research on this area would clarify if the reading time spent on subtitles is due to the subject's familiarity with subtitles, or to the linguistic code in itself. In other words, it could answer whether some languages can be read quicker than others.

Martí Ferriol (2013:408) suggests that the literature on reading speeds is still scarce. The existing studies on the subject matter of reading speeds focus on recommending the maximum amount of words per minute (WPM), or characters per second (CPS), that different target audiences may be able to process. Karamitroglou (1998) indicates that the reading speed for viewers "aged between 14-65, from an upper-middle socio-educational class" is around 150-180 words per minute, whilst for children the reading speed is around 90-120 words per minute. Regarding reading times for adults, Díaz Cintas and Remael (2007:98) suggest that in DVDs "180 words per minute is increasingly becoming the norm" and some companies apply "even higher rates". Mayoral (2001:41) states that the average length of words may vary from language to language. Therefore, it seems that indicating reading time by number of words might not be as accurate as by number of characters. As for the exposure time of subtitles, Díaz Cintas and Remael (2007:89) indicate that "six seconds is the recommended maximum exposure time to keep a full two-liner on screen". A full two-liner traditionally refers to subtitles with 37 characters per line, which is a total of 74 characters. Martí Ferriol (2013:407) affirms that "the so-called 6

second rule [...] has become a best-known teaching standard for subtitling over the years”.

In any case, time limitations mean that subtitles often have to be reduced in order to be read completely. Furthermore, since children need more time to process written information than adults, “children’s subtitles have to be displayed for longer” (De Linde and Kay 1999: 52). This suggests, therefore, that the amount of information that can be written in subtitles aimed at children is limited.

1.3.2. Constraints found in dubbing

- **Limited time**

Time limit constraints affect subtitling and dubbing in different ways. In dubbing, it is vital to adjust the TT according to the time that a character is seen speaking on screen. That is to say, the TT should not start before the character opens their mouth and should not finish before the character has closed their mouth. This type of synchronization is known as *isochrony*. As Chaume (2012:69) explains “most criticisms of a badly dubbed film stem from isochrony deficiencies, since this is where the viewer is most likely to notice the fault”.

There is a certain degree of flexibility if the speech in the AV product does not come from a character that can be seen on screen -or if the character's mouth is covered by a surgical mask, for instance. In these circumstances, the TT might last slightly longer than the ST and viewers will not notice.

- **Demands of lip synchrony**

Achieving lip synchrony involves ensuring that the phonemes pronounced are in synchrony with the mouth movements – in particular, bilabial consonants and closed or open vowels. For example, if a character can be seen articulating an open vowel sound, such as "ah", in order to achieve lip synchrony, the dubbed version has to articulate a similar sound. Herbst (1997:293) affirms that "it is a fact that not only would it be impossible to achieve absolute sync, it would also be completely unnecessary". The author declares that the importance of lip synchrony should not be overrated because according to research "viewers do not find even relatively crass violations of sync at all disturbing" (ibid). In this line, Chaume (2004b:50) states that inserting one or two syllables after the characters on screen have closed their mouth is "quite acceptable, as the effect will go practically unnoticed by the viewer". The scholar (2008:137) also explains that the attitude towards lip sync in dubbing countries is to pay attention only to close ups and extreme close ups, and "luckily for translators, these instances are scarce in films".

Barambones Zubiria (2012:89) explains that lip synchrony is less demanding when animated cartoons are involved, as their mouth movements are not as precise as with real characters. Chapter Six will analyse the extent to which lip synchrony is taken into account in the translation of the cartoons that are part of the corpus of study.

The sound arrangement code, which "refers to where sound comes from and how" (Chaume 2012:108) is a significant element that determines if lip synchrony and isochrony are a constraint or not. As Chaume explains, the

information delivered by the acoustic channel might come from an on-screen, or off-screen source. If the source of sound is visible on screen, “the translator / dialogue writer / dubbing assistant” introduces the symbol (ON) in the script in order to help voice talents and sound engineers. On the other hand, if the speech has an off-screen origin, the symbol (OFF) is used. This way, the dubbing actors know that they have to pay attention to lip synchrony when they see the (ON) symbol, however, if the sound comes from an off-screen source, no attention to lip synchrony or isochrony has to be paid.

1.4. THE TRANSLATION OF SONGS: CHARACTERISTICS AND CONSIDERATIONS

The volume of work dedicated to the study of the translation of songs has grown considerably in recent years. Amongst the scholars publishing about music and translation, we can highlight the work of Minors, Desblache and Di Giovanni, who have created a network project entitled 'Translating Music',¹² focusing on the study of the translation of musical texts. However, research on this topic is only beginning to flourish.

Kaindl (2005:237) suggests that the reason why song translation has not been a prominent topic in Translation Studies is due to the fact that songs, in particular songs belonging to popular music, are considered to be trivial or non-canonized. Furthermore, the scholar points out that translation studies have neglected popular songs even though there are "numerous translations available, translations which are -quite often- not identified as such". It is therefore not a case of not having

¹² www.translatingmusic.com

access to an adequate corpus of texts to study, but rather, a case of not considering song translation to be a translation activity. Although the translation of opera and other forms of classical music has been given more attention than the translation of popular music, it is not unanimously recognised as a translation. Low (2008:2) remarks that it is not unusual to hear that "Mozart in English is not Mozart". As a matter of fact, the boundaries between translation and adaptation are not very clear. The concepts of translation and adaptation are not univocal and it is difficult to reach a consensus on to what constitutes a translation, and what constitutes an adaptation. In connection with the dichotomy between adaptation and translation, Snell-Hornby (2007:116) highlights the position of the creator of the English lyrics of the musical *Les Misérables*, Herbert Kretzmer. Snell-Hornby (ibid: 117) affirms that he is "quite vehement in his refusal to see his work as a translation" and quotes an interview, in which he stated, regarding the function of a translator, that:

It is a soulless function. You do not have to bring intelligence, you do not have to bring passion to the job of translation, you only have to bring a meticulous understanding of at least another language. You have to understand the language and you have to translate it into another language. You do not bring yourself, you just bring knowledge and skill.

It is important to highlight that this kind of declarations contribute to the devaluation of the figure of the song translator, and of translators in general. Whilst Kretzmer holds that the function of a translator is robotic, "a soulless function", this thesis will prove that, on the contrary, the role of the song translator is intrinsically linked to creativity. Interestingly enough, in another interview, when Kretzmer was asked "Was it necessary for you to speak French to do the job?" (in relation to his

role as *translator* of *Les Misérables* from French into English), his reply was "No. My French is wretched. No other word for it. I can muster a few words in an emergency but I could not long sustain a conversation with a French person." (Kretzmer 1998). Therefore, it might not be precise to consider Kretzmer as the translator of *Les Misérables* into English -since one would think that a translator has to have a sound knowledge of the SL from which they are translating. Instead, it would be more precise to think of him as a songwriter or "co-creator", as he calls himself. In the same interview, Kretzmer explains that he received a translation of the lyrics, and he worked on that translation to create the English lyrics, re-inventing the lyrics using his own words. As will be seen in Chapter Five, it is not unusual in films to have two professionals in charge of the translations of songs in the TL: a translator, who will translate the lyrics, and a lyricist, who makes any musical arrangements. This division of tasks may also have helped to popularise the idea that producing a version of a song in another language is not a translating task. This section analyses the characteristics and constraints of song translation assuming that the translator and the professional in charge of adapting the lyrics to the music are the same person.

Regarding the translation of songs, there are different forms and functions of song translation. As Low (2013a:72) affirms: "Some translations are intended for study by singers and choir directors; others for audiences to read [...], yet others are meant for speaking before a performance, or for projection on a screen". In general terms, we can distinguish two main forms of song translation: singable translations and non-singable translations. Franzon (2008:377) adds that there is another form of

translation: leaving the song untranslated. The author considers that not translating a song is a translation action, "as the translator can decide whether a translation is actually needed or not". However, since the focus of this study is interlingual translation, this option will not be analysed here.

Non-singable translations of songs might be produced due to different reasons. For example, if singers do not speak the language of the song that they are going to perform, they might be given a prose translation in advance, so that they can assimilate the content of what they will later sing. Songs might also be translated to be a version on which a lyricist will work -like the case of Kretzmer in *Les Misérables*. Furthermore, they might be shown in the form of subtitles to the TA in order to understand the SL lyrics that can be heard.

If songs are translated to be understood, not to be sung, the translated text, in principle, does not have to rhyme. However, sometimes this is commissioned by the client. This is the case of the translation of the film *Les Misérables* (Hooper, 2012), into Spanish. The Spanish translator was requested to create singable subtitles, adjusting the number of syllables to the ones of the original song in English and making them rhyme. When asked what was the project of which he was more proud, the translator answered the following:

I have just finished one that I think is one of the nicest projects I have ever been involved with, *Les Misérables*. I have had to create, apart from the dialogues for the dubbed version, the subtitles of all songs, because even though they have not been dubbed, I have had to make them rhyme and measure them so that the audience could sing them along, if they wanted

to. And it has been very hard, I have spent a lot of time, but I feel very proud. It has been a lovely project; I have really enjoyed it.

(Rovira Beleta 2012. My translation)

This section will focus on analysing the constraints faced by the translator when translating songs to be performed. Thus, from now on, the term 'song translation' refers to 'singable song translation', unless otherwise stated.

It is important to remember that in the musical text, just like in the audiovisual text, non-verbal elements are as important as the verbal elements, if not more important. Kaindl (2005:238) highlights that this importance has traditionally been overlooked in song translation studies: "quite often, the relationship between text and music is not even acknowledged, and the focus is only on linguistic aspects such as metaphor, changes in style, and content". According to Zabalbeascoa (1999:175) "It is unfair to evaluate a translation without considering all of the intervening factors". Likewise, it would be unfair to evaluate a song translation without taking into account the non-verbal aspects associated with it.

As a matter of fact, not all scholars have ignored the importance of extra-linguistic constraints in song translation. In the 1960s, Nida (1964:177) already explains that the song translator has to face some strict restrictions:

- (1) a fixed length for each phrase, with precisely the right number of syllables,
- (2) the observance of syllabic prominence (the accented vowels or long syllables must match correspondingly emphasized notes in the music),
- (3) rhyme, where required,

(4) vowels with appropriate quality for certain emphatic or greatly lengthened notes.

Low (2005) -departing from Nida's list- establishes a very interesting approach to song translation. In his opinion, the translator of songs has to tackle a task comparable to competing in a pentathlon, since in his view the translator of songs also encounters five main obstacles that need to be sorted out, which are: sense, singability, naturalness, rhythm and rhyme. The main aim of a pentathlete is to "optimise their scoring overall", and "for this reason they sometimes choose to come second or third in one event, keeping their eyes on the whole day's challenge" (ibid:192). In a similar vein, the song translator might have to sacrifice one of these elements in order to obtain a better translation as a whole.

Naturalness and sense are elements that always have to be taken into account in interlingual translations. However, as will be seen, maintaining naturalness and sense in song translation is not an easy task due to the other constraints. This section is going to review Low's five elements, although not all are non-linguistic constraints, and will review other authors' contributions on each of the elements (sense, naturalness, singability, rhythm and rhyme).

1.4.1. Some considerations about sense

Nida (1964:177) points out that, by having to adjust to the pre-existing music, "the translator must make some sacrifices in content". Low (2005:194) agrees with Nida and holds that "some stretching or manipulation of sense" has to be allowed due to the constraints faced by the translator. Whilst semantic accuracy is not the first

priority in song translation, it might appear logical to think that, in order for a song to be considered a translation, it has to have the same overall sense as the song in the SL. Or, as Low (2005:185) points out, the TT has to retain "the essence of the ST". Low adds that sense cannot be altogether ignored, "because we are talking about translation - interlingual translation". The scholar also points out that if the TL song words "match the music very well but bear no semantic relation with the ST", then, that cannot be considered an act of translation. Not all studies on song translation share this opinion. Kaindl (2005:237) presents the views of Else Haupt, who thinks that "there are two types of translations: those which completely change the original text, and others which try to reproduce the source text and only make minimal changes necessitated by musical constraints". Kaindl (ibid:238) also writes about Stölting's vision, who agrees that translated songs can be divided into songs with a completely different subject from the original, but the same melody; and songs that have more or less preserved the subject. Both authors, thus, consider that as long as the melody is preserved, a song written in the TL is a translation, no matter how distant is the meaning from the song in the SL.

In the case of this study, the translation of songs in films, sense cannot be ignored altogether in song translation, since the content of the songs is important to understand the story. However, a certain degree of flexibility might be needed.

1.4.2. Some considerations about naturalness

Regarding naturalness, Low (2005:196) points out that when listening to songs, unlike when reading poetry, processing time cannot be lengthened at will. Therefore, he explains that it is important that the translated song is as natural as

possible to avoid a "superfluous processing effort" from the audience. Nida (1964:177) also suggests that "nothing so completely spoils the charm of a song as awkward words or unnatural grammar".

Nevertheless, it is important to consider the extent to which the comprehension of the lyrics is important for the audience. Unlike a book, which cannot be understood nor enjoyed if it is written in an unknown language, music can be enjoyed even if the lyrics are not understood. In 2012 the song *Gangnam Style* became a world-wide hit, and the fact that it was sung in Korean did not deter non-Korean speakers from listening to the song. However, it would be very unlikely that the same scenario would happen if instead of an untranslated song, it was an untranslated book.

In the case of songs that are part of a musical film, songs usually carry the plot of a story forward. Thus, it is essential that the audience can understand the lyrics. In such circumstances, it is important that the lyrics are as understandable as possible. However, naturalness in the TL might be unavoidably compromised by the extra-linguistic elements that also have to be taken into account, such as singability, rhythm and rhyme.

Furthermore, whilst Low and Nida advocate for achieving naturalness in the translated lyrics, it is important to highlight that the lyrics of songs in the SL do not always have a natural word order. Altering the natural syntactic order of a sentence is sometimes purposely used in poetry as a figure of speech to emphasize a concept or to create a poetic effect. This figure of speech is known as anastrophe or hyperbaton. The RAE dictionary illustrates the term anastrophe with the following

example: “lo que oído habéis” [what you heard have]. In this case, the anastrophe is created by the inversion of the components of a present perfect tense: the auxiliary verb is placed after, instead of before, the participle. The separation of the auxiliary verb and the main verb from a verbal periphrasis by an object may also cause a hyperbaton. The sentence “voy a comprar manzanas” [I am going to buy apples] follows a natural syntactic order, whilst the sentence “voy manzanas a comprar” [I am going apples to buy] does not follow a natural syntactic order. Likewise, an anastrophe can be created in Spanish when a preposition that naturally follows a noun is placed before that noun.

Chapters Four and Six examine the extent to which naturalness is affected in song subtitling and song dubbing respectively. This is measured by observing the occurrence of anastrophes in Spanish in the subtitled and dubbed lyrics.

1.4.3. Some considerations about singability

In order to make sure that a translated song can be performed, it is important to consider the intrinsic characteristics of the working language. Low (2005:193) suggests that languages themselves can determine translators' behaviour. For instance, English "has many closed syllables and frequent clusters of consonants at the beginning or end of words". Since consonants cannot be sung, the translator has to find words containing more vowels and diphthongs than consonants. The task of finding words containing more vowels than consonants might be harder in some languages than in others, as in some languages clusters of consonants are recurrent

(English, Polish), whilst in other languages, clusters of consonants are less frequent (Italian, Spanish).

Low (2005:193) suggests that short vowels cannot be sung on long notes. Therefore, he advises that "if the English word or phrase which gives the best semantic solution may be hard to sing [...], it is better to incur some semantic loss" and use an alternative that is more singable, although not as semantically accurate. In some languages, like in Spanish, there is no distinction between short vowels and long vowels; therefore, the translator translating into Spanish is not affected by the same constraints as the translator who translates into English.

Low also highlights that it is important that the TT is effective (for example, that it can move to tears, provoke laughter, or scare) at performance speed. This means that if stressed words in the ST are highlighted by a prominent instrumental arrangement, it is important that they are translated at the same location as they were in the ST to maintain the same effect. The existence of short and long vowels is related to this point, since it might be better to avoid placing a short vowel at a prominent note.

1.4.4. Some considerations about rhythm

In order to maintain the same rhythm as in the original song, the translator has to bear in mind mainly two aspects: number of syllables and syllabic stress.

Regarding the number of syllables, Nida (1964:177) lists having "precisely the right number of syllables" as one of the restrictions that song translators encounter. However, Low (2005:197) explains that it is possible to alter the number of syllables in the TT and that "syllable-count is not an accurate measure of rhythm". For

example, he explains that if necessary, translators can take advantage of melismata -notes sung to one syllable of text- to introduce more syllables in the TT. Likewise, if it is necessary to reduce syllables, translators can do that on repeated notes. The author (ibid) adds that "those methods alter rhythm without destroying melody".

Rhythm, therefore, can be changed in the TT, and it is a technique that some translators adopt to avoid distorting the natural feel of the lyrics and "to accommodate the new text" (Low 2013a:73).

Besides, syllabic stress has to be taken into account. The translator is advised to make sure that downbeats coincide with stressed syllables. Otherwise, it distorts the original rhythm. This aspect is also linked with singability and the intrinsic characteristics of languages might affect the translator's range of choices. In the case of Spanish, syllabic stress is in some cases necessary to distinguish different words, such as '**tr**áfico' (traffic), 'tra**f**ico' (I traffic), 'tra**f**icó' (he/she trafficked). In the Spanish translation of Beyoncé's song 'If I were a boy' it can be noticed that syllabic stress was not taken into account. The line: 'If I were a boy', with a downbeat at the end of the verse (boy), was translated as 'Si yo fuera un chico'. At first sight, it may seem that it is a perfect translation, since the linguistic meaning is perfectly conveyed. However, the downbeat at the end is maintained in the Spanish translation, so the word 'chico' is sung as 'chicó', which is unnatural to Spanish-speakers. To avoid unnaturalness, an oxytone word could have been chosen (such as 'varón', although this word might be too formal for this context), or the rhythm could have been slightly modified to fit the normal syllabic stress of the word 'chico'.

Chaume (2012:103) suggests that there are four types of rhythm: **rhythm of quantity**, or number of syllables; **rhythm of intensity**, or accentual distribution; **rhythm of tone**, and **rhythm of timbre**, or rhyme. The scholar explains that “since dubbing companies do not change the music [...] our target verses should each have the same number of syllables” (ibid:105). Regarding accentual distribution, he explains that “this rhythm should be mirrored in the target version so the same musical cadence is followed”. Finally, the rhythm of tone refers to interrogative and exclamative sentences, which “should be copied in the translation” (ibid:106). This study takes into consideration both rhythm of quantity and rhythm of intensity in the analysis of the transfer of rhythm.

1.4.5. Some considerations about rhyme

Whilst Chaume (2012) considers rhyme to be a type of rhythm, Low analyses it in a separate category. Low (2005) recommends that rhyme should not be taken as a rigid constraint, and he suggests that giving a very high priority to rhyme is an unnecessary constraint that translators impose themselves. The author explains that “rhymes won't have to be as perfect or numerous as in the ST, and the original rhyme-scheme need not be observed” (ibid:199). To sum up, flexibility regarding rhyme is the best strategy for this author.

Chaume (2012:106) also agrees that the original rhyme pattern does not necessarily have to be replicated. Instead, the translator can “invent a (new) rhyme for the target version, which may differ from the original”.

1.5. CONSTRAINTS OF SONG TRANSLATION IN AUDIOVISUAL CONTEXTS

After having analysed the constraints found in AVT and the constraints found in the translation of songs, this section focuses on the constraints found in the translation of songs that are part of an audiovisual context.

In the case of songs that are translated to be subtitled, the constraints involved depend on whether the translated lyrics have to be singable or not. If the subtitled lyrics do not have to be sung, the translator faces fewer constraints than they would if the subtitled lyrics were to be singable.

In the case of songs that are translated to be dubbed, lyrics have to be singable. Therefore, the constraints involved are those explained in the previous section (preservation of rhyme, rhythm, naturalness, sense, singability) plus the existence of the visual code, which implies that audiovisual cohesion has to be preserved (including lip synchrony and isochrony)

Some of these elements can be slightly modified in the translation, as previously explored. For example, translators may reduce the number of rhyming lines -or have no rhyming lines in the TL song. Or, in the case of dubbing, the number of syllables of the TL song may be altered taking advantage of melismata or repeated notes. However, neither the images that can be seen nor the gestures present in the visual code can be altered. In such circumstances, the translator might have to choose which elements of the SL song are going to be preserved, and which elements are going to be disregarded.

The following example¹³ illustrates well the constraints faced in the translation of a song in an AVC. The song analysed below, 'Yakko's world song', is part of the cartoon *Animaniacs*. This cartoon, produced by the Warner Bros, featured some songs sung by the Warner Brothers (and Sister): Yakko, Wakko and Dot, three non-defined animated characters with long black ears. In the song 'Yakko's world', Yakko, the character that can be seen in figure 1.12, sings the names of the countries of the world to the tune of The Mexican Hat Dance (watch video 1.1 on the attached DVD).



Fig 1.12. Yakko's world

Yakko points at each country that gets illuminated when singing its name. Figure 1.12 captures the moment when Yakko sings "Argentina". Some of the locations sung are not countries, but regions (Transylvania), cities (San Juan) or continents (Asia). Possibly, in order to fit the rhythm and rhyme wanted in English. Apart from listing a number of toponyms, the lyrics include other sentences such as 'Germany now on one piece', also to achieve rhyme -in this case, with Greece.

¹³ In this case, song translation for dubbing is observed because it allows to analyse how rhythm, rhyme, singability, sense, naturalness and audiovisual cohesion are transferred in translation.

This song illustrates the constraints that the translator faces: the lyrics in the target language have to fit in the existing melody and rhythm. Furthermore, the names of countries have to be sung in the same order as in the SL in order to achieve visual coherence. At the same time, the preservation of rhyme has to be considered.

The following columns show how some parts of the song have been translated into Spanish, German and French. It is interesting to compare how each translation for dubbing has tackled rhyme:

English original	Spanish translation	German Translation	French Translation
Puerto Rico, Colombia, Venezuela, Honduras, Guyana, and still , Guatemala, Bolivia, then Argentina and Ecuador, Chile, Brazil . [...]	Puerto Rico, Colombia, Venezuela, Honduras, Guyana y siempre hay más . Guatemala, Bolivia, después Argentina, Ecuador, Chile, jarriba Brasil! [...]	Puerto Rico, Kolumbien, Venezuela, Honduras, Guyana so viel . Guatemala, Bolivien dann Argentinien und Ecuador, Chile, Brasil . [...]	Porto Rico, Colombie, Venezuela Honduras et Guyana, ça défile Guatemala, Bolivie, et puis l'Argentine Equateur, Chili et Brésil [...]
Norway, and Sweden, and Iceland, and Finland and Germany now one piece , Switzerland, Austria, Czechoslovakia, Italy, Turkey, and Greece . [...]	Noruega y Suecia, Islandia, Finlandia, Alemania Reunificada , Suiza, Austria, Checoslovaquia, Italia, Turquía y Grecia [...]	Norwegen, Schweden und Island und Finnland und Deutschland ist euch ja bekannt , Schweizer und Östreicher, Tschechen, Slowaken, Italien, Türkei, Griechenland . [...]	Norvège, et Suède, et Islande et Finlande et l'Allemagne tout ça en une pièce . La Suisse et l'Autriche, la Tchécoslovaquie, l'Italie, la Turquie et la Grèce . [...]
There's Syria, Lebanon, Israel, Jordan, both Yemens, Kuwait, and Bahrain , The Netherlands, Luxembourg, Belgium, and Portugal, France, England, Denmark, and Spain .	Y Siria y Líbano, Israel, Jordania, El Yemen, Kuwait y Bahréin Holanda, El Ducado y Bélgica, Portugal, Francia, Inglaterra y España .	Dann Syrien, Libanon, Israel, Jordan, Zwei Jemen, Kuwait, Bahrain . Ja! De Nederland, Luxemburg, Belgien, und Portugal France, England, Dansk, España .	Et la Syrie, le Liban, Israël, Jordanie, deux Yémens, Koweït, et Bahreïn . Pays-Bas, Luxembourg, Belgique et Portugal, France, l'Angleterre, le Danemark et l'Espagne .

In the Spanish song, the rhyme is not preserved and syllabic stress has not always been taken into account. For example, the word 'reunificada' normally stressed in the second to last syllable, is stressed in the song in its last syllable, resulting in unnatural intonation. However, the meaning of the lyrics has been generally unaltered in the Spanish version. Interestingly, Luxembourg is translated as "El Ducado" [The Duchy], instead of "Luxemburgo". The words "Netherlands, Luxembourg" have six syllables in total in English and are sung over six different notes. Using "Holanda, Luxemburgo" in the Spanish lyrics would mean having seven syllables. In order to replicate the same number of syllables in Spanish, a liaison between "a" and "e" is used: Ho -lan -dael – du – ca – do. Rhyme is not preserved in the Spanish lyrics, and sense has generally prevailed over natural syllabic stress. (Watch video 1.2.)

On the other hand, in German (watch video 1.3), in order to preserve rhyme, some interesting strategies have been taken. The sentence "Germany now in one piece" is translated as "Deutschland ist euch ja bekannt" [Germany is well known to you]. By using the expression *bekannt*, the line rhymes with *Griechenland*. In this case, rhyme has prevailed over sense. It might also be that, since the show was first shown in Germany at the end of 1994¹⁴ five years after the country's reunification, the translator could have considered unnecessary to retain that information to the German audience, although it seems more likely that the reason had to do with preserving the rhyming effect. More interesting is the strategy to find a rhyming line to match 'Bahrain'. As it can be seen in the table, the names of the last four

¹⁴ <http://www.fernsehserien.de/animaniacs>

countries are all in their respective official languages -France, England, Dansk, España. By adding the particle "ja" after 'Bahrain', it rhymes with 'España'. Rhyme would not have been achieved by using the German name for Spain 'Spanien' - it seems that the translator decided to use the native language names of the last four countries to achieve coherence in that line - otherwise, if every name would have been translated except for 'España', viewers would have been left confused. Furthermore, if the translator had used the German name for France (Frankreich), the number of syllables would have increased, resulting in a slight rhythm distortion.

Finally, the French approach mixes both strategies: keeping rhyme in some lines, and not preserving it in others (watch video 1.4.). By analysing the French translation, it can be seen that using the names of the countries in French is the main priority - fortunately, the rhyme 'in one piece' and 'Greece' also works in French: 'en une pièce' 'Grèce'. However, 'Bahrein' and 'Espagne' do not rhyme, but due to visual constraints it would have been difficult to achieve rhyme otherwise. Regarding the rhyme: 'and still' with 'Brasil', in French it has been preserved by translating 'and still' as 'ça défile' - it does not carry a deep meaning, but in the SS the expression was also there only to achieve rhyme. It also does not affect the name of any country.

The example shown before perfectly illustrates that a song is a complex combination of linguistic elements (lyrics) and non-linguistic elements (rhyme, rhythm, melody) that are interconnected. When part of an AVC, a song also interacts with visual elements such as gestures, facial expressions or signs. This

sophisticated cocktail of semiotic elements has to be taken into account by the translator of songs in AVCs: if a single element is not taken into account, it may spoil the translation. For example, if the translator of dubbed songs does not take into account the number of syllables in the SL song, it is likely that the resulting translation will not fit in the existing score. Likewise, if the translator does not bear in mind a gesture made by a character, the TT may cause a lack of audiovisual cohesion; in other words, the expression chosen to translate a line may be incoherent with the image that the target audience can see. Certainly, it is not easy to achieve a song translation that transfers all of the elements of the ST into a TT: rhyme, rhythm, sense, audiovisual cohesion... As Low (2005: 191) points out, one of the main difficulties of song translation is "the need to balance several major criteria which often conflict". The constraints found in the AV text may force the translator to prioritise which elements will be preserved in the translation, and which elements will be lost in favour of others. For example, in some cases rhyme can be sacrificed for the sake of content; in other cases, the meaning of the lyrics can be slightly modified in order to fit the rhythm and melody.

Low (2008:1) explains that when it comes to song translation, "the translator's choice of strategy should be determined by the particular skopos (end-purpose) of the song-translation". As far as the purpose of the translation of a song is concerned, it is clear that if it is to provide the singer with a gist of the message that they will sing, the translated product will differ from another that is produced to be sung. In the case of this study, the songs analysed may have been translated to be sung (dubbed songs), or to be understood by the audience (subtitled songs). If the

translated song is going to be sung, the translator's flexibility regarding sense has to be wider, since unavoidably "the constraints of the composer's rhythm distort the translated text" (Low, 2013a:73). As a matter of fact, Low points out that "singable translations are never ideal for other purposes".

Nida and Taber (2003:175) affirm that "it is essential to establish certain fundamental sets of priorities" in specific cases of translation. Zabalbeascoa (1999: 168) highlights that "ploughing through a mental checklist" is useful since it is important that the translator is aware of their own decisions "in order to be in a position to justify what one has done". The task of translating a text as constrained as a song in an AVC -particularly, if this is a singable translation- requires establishing a set of priorities.

The objective of this thesis is to offer a descriptive comparative analysis of the translation of songs in AVCs. Therefore, it will analyse which of the elements analysed in this chapter tend to be preserved in the cases observed, and which elements tend to be lost.

In summary, this chapter has offered an overview of what constrained translation is, and what kind of constraints are encountered in the translation of songs in AV contexts. The multilingual example analysed before has served to briefly illustrate and anticipate what will be discussed in the rest of the thesis in detail: the solutions implemented to tackle the obstacles found in the task of translating for song dubbing, as well as translating for song subtitling. This study focuses on translation solutions when translating from English to Spanish. The door to offer a thorough multilingual analysis of song translation in AVCs is open to future research.

Furthermore, in order to translate a song, it is essential to question what the purpose of the target text is (translating to be sung, or translating to be understood), and who the end user is. The end user does not only refer to a simple dichotomy between singer or audience. The audience, as it will be explored in the next chapter, can be divided into different age groups, each of them with different characteristics that also have to be taken into account during the translation process.

CHAPTER TWO.

TRANSLATING FOR CHILDREN

"The translation, like the original, is written to delight as well as to instruct"
(Newmark, 1991: 44)

The previous chapter has explored the constraints involved in the translation of songs in AVCs and how these may affect the translating task. This chapter aims to, on the one hand, explore some of the characteristics that define children's films and, in particular, Disney animated films. On the other hand, it aims to review literature about translating for children, in order to see if any of the special considerations taken into account when translating CL are also present in translation of the songs analysed.

2.1. CHILDREN: AN UNDEFINABLE TERM?

Before reviewing what has been written about translating for children, it seems important to establish a definition of *child*. However, as several studies on translating for children concur, it is difficult to provide a clear definition of the concept *child*. For example, Oittinen (2000:4) states that "there is little consensus on the definition of childhood" and O'Connell (2010:268) points out that "the notions of children and childhood may be fluid across geographical and cultural borders" and "they have been shown also to shift over time", although she explains

that explains that “in Ireland, we generally consider those between 0-12 to be children” (ibid:269) and uses that as the basis for her definition of children.

Indeed, the concept of childhood has changed over time and it varies from culture to culture. In the Victorian era child labour was acceptable; yet nowadays it would be unthinkable that children as young as eight would work in Britain. However, the idea that children should not work is not shared in all cultures. What is considered to be acceptable in some cultures is considered inappropriate in others.

According to UNICEF¹⁵, although the concept of childhood may not be universal, and different cultures expect different things of children, “there has always been a substantial degree of shared understanding that childhood implies a separated and safe space”.

Epstein (2012:4) affirms that nowadays in Western countries children are considered to have “specific needs beyond education, such as entertainment and identification”. The author also explains that “childhood is recognized as a specific period in a person’s life, with particular requirements”.

Therefore, although it is difficult to provide a clear definition of *children*, there is a common understanding that it is a separate space to adulthood, and children have different characteristics from adults, which makes this group a very specific target audience (see section 2.3).

As for the definition of *child* in this thesis, this is based on the classification of the DVDs. All of the films analysed are U-rated. According to the British Board of Film Classification¹⁶, “a U film should be suitable for audiences aged four years and

¹⁵ <https://www.unicef.org/sowc05/english/childhooddefined.html>

¹⁶ <http://www.bbfc.co.uk/what-classification/u>

over". The term *child*, hereafter, is used to define children from pre-school age until they reach adolescence.

2.2. CHILDREN'S FILMS AND DISNEY FILMS

Some authors who have attempted to provide a definition for the concept "children's films" agree that the concept is ambiguous and subjective. For example, Booker (2010:xvi) writes "for me, children's films are largely defined simply as the films that have interested me primarily as potential viewing matter for my sons". Wojcik-Andrews (2000:1) states that "my own understanding of children's films grew out of various personal experiences" and the author goes on to affirm that "defining a children's film, and thus the child viewer said films presuppose, is something of an impossibility" (ibid:7). Lyden (2003:191) explains that children's films are mainly constructed around the expectations of children, although they are "clearly made for children, as well as for the parents who take them to the movies". In this sense, Booker (2010:xxi) maintains that "filmmakers now tend to perceive children's films as potential blockbusters, they tend to try to appeal to the largest possible audience", so they think of parents as well as children when creating a film. The truth is that without parents' approval, the film will not be successful economically because they will not take their children to the cinema, and they will not buy that DVD for their children. This is not exclusive to children's films. Shavit (1986) considers that authors of children's books have two readers in mind: children and adults. The first group would be their primary target audience, whom they aim

to entertain. The latter group is also important, as adults decide what their children consume. Likewise, translators should take this duality into account when they translate.

Disney animated films are primarily aimed at children and therefore can be considered children's films. As explained above, this does not mean that the films are not watched by adults. Di Giovanni (2003:207) highlights that Disney films appeal to "young but also adult viewers in every corner of the earth". In order to attract a wider audience, Disney films sometimes include some more sophisticated references that seem to be aimed at an older audience. For instance, in the film *Hercules*, the main character comments at one point: "And then that, that play, that, that, **that Oedipus thing?** Man, I thought I had problems!". The mythological character of Oedipus -and the concept of Oedipus complex- may be obscure to a child, but adults may find this comment funny.

Likewise, in *THoND*, Judge Claude Frollo's dark lustful feelings towards the gypsy Esmeralda may not be fully understood by young children. The lyrics of the song "Hellfire" verbalize Frollo's emotions:

This burning desire it's turning me to sin

It's not my fault, I'm not to blame

It is the gypsy girl the witch who sent this flame

It's not my fault if in God's plan

He made the devil so much stronger than the man

Protect me, Maria, don't let this siren cast her spell

Don't let her fire sear my flesh and bone

Frollo, a highly religious man, believes that the feelings of lust he has towards Esmeralda are caused by witchcraft, and it is not his fault that he has a desire to sin. This complex conflict of feelings seems to be aimed at an older audience; a child may not understand in depth the feelings that she provokes in him.

Despite the presence of some jokes or references aimed at a more mature audience, Disney tends to create films that are acceptable for children: there are normally no swear words or sexual references. The example above is a notable exception. Disney is generally seen as a company that safeguards children. The source text is carefully created to comply with parents' vision of what is acceptable for their children.

Nonetheless, the Disney Company has not been free of controversy and some of the messages delivered in the films, such as the role of girls and women in the stories or the construction of derogative stereotypes, have been criticised (see Giroux 2001). A notable case is related to the song *Arabian nights*, featured in the film *Aladdin*. The 1992 film version shown on cinemas had the following verses: "Where they cut off your ear if they don't like your face/it's barbaric, but hey, it's home". In 1993, the ADC (American-Arab Anti-Discrimination Committee) challenged Disney regarding the characterization of Arabs and also the song lyrics in the film *Aladdin*. In response, the lyrics were changed in the 1993 video version to: "it's flat and immense and the heat is intense/ it's barbaric, but hey, it's home". Wingfield and Karaman (1995:online) affirm that even though the modification of words was an improvement, there were still some problems related to the characterization of Arabs as villains:

“All of the bad guys have beards and large, bulbous noses, sinister eyes and heavy accents [...] Aladdin doesn’t have a big nose; he has a small nose. He doesn’t have a beard or a turban”

As a matter of fact, *Aladdin* is not the only Disney film that has been deemed as racist due to the use of particular accents to convey certain personality traits. Rose (2014:online) explains that:

Disney’s long history of racism has been well documented: the lazy, African American crows and illiterate, dark-skinned labourers in *Dumbo*; Sebastian, the workshy Jamaican crab in *The Little Mermaid*; the darker-skinned “evil” Arabs in *Aladdin*; the hyenas in *The Lion King*; the Native Americans in *Peter Pan*; the list goes on.

Giroux (1995:84) draws special attention to the use of accents to create stereotypes in *The Lion King*:

Shenzi and Banzai, the despicable hyena storm troopers, speak through the voices of Whoopi Goldberg and Cheech Marin in racially coded accents that take on the nuances of the discourse of a decidedly urban, black and Latino youth.

This topic is very interesting as far as translation is concerned. If the SL film reflects coded accents, associated with a particular community within the SL, what should the film in the TL do? In this respect, Baker and Hochel (2001:76) affirm that:

Whether domesticating or foreignising in its approach, any form of audiovisual translation ultimately plays a unique role in developing both national identities and national stereotypes. The transmission of cultural values in screen translation has received very little attention in the

literature and remains one of the most pressing areas of research in translation studies.

The use of accents to portray specific personality traits is recurrent in Disney animated films. For example, many villains in Disney films are portrayed with British accents. Since this topic is not specific to song translation, it is going to be explored hereafter, instead of exploring it in the chapters devoted to the analysis of the translated lyrics.

Out of the nine films analysed, five villains (55.5%) have a British accent. These are: Jafar (*Aladdin*), Scar (*TLK*), Governor Ratcliffe (*Pocahontas*), Judge Frollo (*THoND*), Kerchak (*Tarzan*). It is particularly interesting that only two of those characters (Governor Ratcliffe and Kerchak) are British. The decision on how to convey coded accents in the SL when the text is translated into Spanish may contribute to the development of stereotypes, or may prevent children from entering in contact with stereotypes. Interestingly, British accents become standard accents in Spanish (both in ES and in AS). However, not all accents are naturalised in Spanish. French accents (Lumière in *Beauty and the Beast* and Chef Louie in *The Little Mermaid*) are preserved in both Spanish versions. Regarding the hyenas in *TLK*, in the ES film they use standard Spanish. However, in the AS dubbed film, the hyenas use Mexican slang, as opposed to *neutral* AS (see Chapter Five for a definition of *neutral Spanish*). Sebastian, the crab in *TLM*, has a distinctive Caribbean accent in the English film. In the AS dubbed film, the character also has a Caribbean accent -in

this case, Cuban. When the film was redubbed into European Spanish, it was decided that Sebastian should maintain his Caribbean accent¹⁷.

Finally, the Arabic accents in Aladdin are also maintained. The song Arabian Nights is sung rolling the "rs" excessively. In the ES song the Arabic accent cannot be distinguished very clearly, but when the seller appears in the first scene, the Arabic accent can be distinguished in Spanish.

It seems, therefore, that recognisable foreign accents are maintained, but when a diatopic variation of the SL is used, accents tend to be naturalised.

Disney animated films have other distinctive features. For example, the incidence of humour, many times reinforced or created with the use of images. This feature is also present in the songs analysed and the different strategies used to subtitle and dub cases of humour are analysed in chapters four and six.

Finally, Disney animated films are technically superior to other cartoons. As O'Connell (2010:276) highlights, although cartoons do not tend to have precise lip movements "an exeption is animation of the quality produced by Disney [...], where the animation of lips and mouths can be very accurate". Dubbing Disney animated films, therefore, might pose more lip synchrony constraints than other type of cartoons. Nonetheless, Chaume (2004b:49) explains that

A lower standard of synchronization quality is acceptable in the cartoon genre, both in lip synchrony and isochrony, as child audiences will not notice any delay, nor will they demand higher synchronization quality

¹⁷ See <http://www.eldoblaje.com/datos/FichaPelicula.asp?id=1186>

The analysis shown in Chapter Six will examine whether lip synchrony is left out altogether in the ES and AS dubbed songs, or whether this aspect may have motivated some translation choices.

2.3. TRANSLATING FOR CHILDREN: FROM CL TO AVT for children

This final section aims to review literature on translating for children and see if any of the characteristics of the translation of CL are also present in the translation of the songs analysed.

Hunt (1990:15) dates back the birth of the concept of Children's Literature (CL) to the 18th century. Other scholars state that CL emerged as an independent discipline much later. Hunt cites Hughes (ibid:77), who affirms that children's literature became segregated from other literature at the beginning of the 20th century, when "it is assumed that children read books in a different way and have to have special books written for them". These assumptions generally involve the belief that books written for children need to be simple and educative.

These goals may also be applied to the translation of CL. Klingberg (1986:12) explains that the main goals of the translation of CL are: "make more literature available to children", "further the international outlook and understanding of young readers", "give readers a text that they can understand" and "contribute to the development of the readers' set of values". Klingberg (ibid:10) explains that these pedagogical goals are often conflicting, as *giving the readers a text that they can understand* may involve simplifying a text, yet *further their international*

outlook and understanding may involve leaving ST cultural references and using complex words.

Klingberg, together with Ørvig, were amongst the first scholars to publish a book on CL translation in 1978. Since then, interest in CL translation has gradually risen and nowadays it can be considered as an independent area of study within Translation Studies. Ebrahimi (n.d.:online) points out that lately "children's literature has been made a subject of academic research because of its importance in shaping the minds and thoughts of children".

As interest in CL translation is rising, so is interest in audiovisual translation. In the last decade, an increasing number of articles on AVT for children has been published (see Di Giovanni 2003; Tortoriello 2006; O'Connell 2010; Song 2012; Varga 2012; Marchand 2012; O'Sullivan 2013; among others).

There are some similarities between translating CL and translating AV texts for children. Oittinen (2000:111) states that "translating an illustrated text for a small child is not so far removed from translating for the theater and film". Lathey (2016:136) points out that both translators of CL and translators of AV products for children have to pay special attention to image and sound, and O'Connell (2003:227) highlights that both in CL and in children's television "it is important not to focus entirely on the script to the neglect of the visual information, which is an integral part of the totality of the text".

Apart from the importance of images in CL and in AV products for children, there are other elements in common: young children's ability to read is not completely

developed (which is an element that has to be taken into account in subtitling, as explained in the previous chapter); children's knowledge of the world is limited; and the content translated for children is carefully supervised, which sometimes justifies the intervention and manipulation of the TT. The sections below explore these two last characteristics:

2.3.1. Children's limited knowledge

Children have a limited experience of the world, and, therefore, limited knowledge: their vocabulary has not fully developed yet, and some cultural references may be unfamiliar to them. Therefore, it might seem logical to think that translators need to "explain" more concepts than for adults, especially cultural references, and make sure that the vocabulary used in the translation is understandable. Puurtinen (1998:525) states that:

When children's books are translated it may be necessary to make various adjustments in order to adhere to the notions of what is good and appropriate for children, as well as what is considered the suitable level of difficulty in a given target culture

O'Connell (2003:228) points out that intervention in the translation of texts of children is common:

when texts for children are translated they are often subjected to substantial alteration, with respect to both language and plot, in line with what the translator feels is appropriate in relation to the norms of usefulness and comprehensibility from the perspective of the target culture.

These alterations may be based on three aspects: firstly, the type of language used in the TT; in second place, the amount of cultural references; and, finally, the removal of some aspects that are not considered appropriate in the TC (in other words, censorship). The intervention in the TT on the grounds of appropriateness is discussed in the next section. Regarding the type of language used in the TT and the approach towards cultural references, some scholars point out the importance of translation as an educational tool. For example, Klingberg (1986:10) holds that one of the pedagogical goals of translation is “to further the international outlook and understanding of the young readers”. If all the references unknown to the TA are removed in the translation, this educational aim will not be achieved.

Rodríguez Corral has translated some Disney films into ES -such as *Snow White and the Seven Dwarfs* or *Finding Nemo*. Like Klingberg, Rodríguez Corral (2014) is opposed to the idea of lowering the register or complexity of lexicon in the TT because by doing that children are prevented from learning new words:

Children's linguistic competence increases by being exposed to new words and expressions. When they do not understand something, they ask about it; we are wrong if we think that they will be left with doubts. My motto is not to under-estimate children's intelligence, they are small, but they are not stupid!

(My translation)

In her view, translators for children play a significant role in their language acquisition process. In this light, it is interesting to review De Andrés Tripero's (2006) study on the reception of AV products by the child. This study, influenced by Piaget's (1966) cognitive development stages, suggests that the child experiments the following stages:

1. **Sensorial, perceptive and motor influence stage** (0 to 2 years old). Film material, although it is an important element of sensorial attraction, is not particularly separate from other sensorial stimuli. Children are perceptive to film material and start imitating.
2. **Emotional and symbolic influence stage** (2 to 6 years old). Children imitate spontaneously what they see on screen and start to develop filmic emotional intelligence.
3. **Perceptive-cognitive processual influence stage.** (6 to 12 years old). Children have a conscious imitation ability, and can analyse models. The imitation resources take an essential part of the construction of their intelligence.
4. **Emotional, creative and formal cognitive processual stage.** (12 to 17 years old). This stage, in which children absorb affective models, leads to the acquisition of comprehensive and empathetic filmic intelligence.
5. **Post-formal cognitive processual stage.** In this stage, young people from 17 years onwards have a comprehensive, competent and critic filmic intelligence.

This study indicates that children, from early ages, start imitating what they see on screen. The study also suggests that watching films in the form of a DVD can be a good resource as far as language development is concerned as long as parents can share this experience with the child, as they can answer children's questions about vocabulary.

This study is not the only one of its kind that suggests that children can acquire vocabulary from watching AV products at home. According to a study commissioned by the National Literacy Trust (Close, 2004), children from 2 to 5 years old are able to gain receptive vocabulary from watching television if the

conditions are right. Marsh et al (2005:online) explain the importance of repetition in the learning process:

Previous research has highlighted the importance for young children of watching repeated viewings of films in terms of developing their understanding of narrative structure, oral language and aspects of film language (Robinson, 1997; Robinson and Turnbull, 2005)

This idea is also reinforced by Kirkorian et al. (2008:51):

One reason why media can be such a powerful educational tool is that content can be easily and cheaply repeated. Literal repetition of episodes can enhance comprehension and subsequent learning

Therefore, there is some evidence that suggest that children can benefit from encountering new words in films and this satisfies the educational goal of translating for children. However, whilst introducing new words in songs may be possible, explaining cultural references in songs may not be possible. The translator of songs faces different challenges from the translator of books, as has been explained in the first chapter. In most cases, the translator of songs has a more limited "space to work" than the translator of books. Due to these constraints, some strategies traditionally used in the translation of children's books might not be used in the translation of songs. For example, Martín-Castaño (2009) observed that one of the most used strategies in the translation of *Manolito Gafotas* into English was the introduction of intratextual glosses -a strategy by which translators add some information that may be unknown to the target reader, and that is considered

to be necessary for the complete understanding of the text. This strategy conveys Klingberg's educational goals, since the CSI becomes transparent without disappearing. For example, the English version translated the Spanish dance "jota" as "folk dance from the north of Spain called the Jota". Nonetheless, fitting this number of extra words in a song that is going to be sung is virtually impossible.

The approach to tackle CSIs or any other aspect that might be considered to be too difficult for a child should not be taken lightly. Films and television programmes nowadays are watched again and again by children. There are many different options to do that: DVDs, downloaded programmes, services of online television on-demand, YouTube... Children memorize the song lyrics of their favourite films and programmes and therefore their translations may contribute to shape their vocabulary (as suggested by the studies cited previously) and to enlarge their knowledge of the world. The analysis of the translated lyrics will observe if the vocabulary used in Spanish tends to be simplified; if it is already simple and does not need simplifying; or, if the translation incorporates less common words that are new to most children in order to contribute to the development of their vocabulary.

2.3.2. Sense of “protection” over children

Every culture has a different image of children, and the set of values that are acceptable for children are not universally shared. Translators can contribute to the development of these values –e.g. acceptance of other cultures, eradication of homophobia-, but they cannot impose them. Unlike in adults' literature, TR are not usually the ones who choose what to read. Thus, translators must have in their

mind not only children, but also adults (parents, guardians, teachers...) when translating texts for children. After all, if adults consider the product to be inappropriate for their children, that product -film, book, comic, *app*... - will not be purchased.

As Epstein (2012:11) affirms, translators "feel a different responsibility towards children, which may make them more protective and cautious". In this light, it is interesting to read the experience of Caroline Travalia, the translator of a children's book, *Manolito Gafotas*, into English. Travalia (n.d:online) explains how she was advised by the publishing companies to manipulate the TT:

Did you have any difficulties in translation regarding cultural differences?

Yes [...] but the publishing company was very assertive about what is and what is not acceptable to the North American audience. For example [...] a children's book where a mum hits her child would shock the American audience: not because this situation does not take place in their society, but because it is not usually shown in children's books. [...]The presence of alcohol and tobacco has also been softened due to the same reason. (My translation)

Travalia's words highlight that what is acceptable in a given culture might be seen as obscene or shocking in another culture. Translators of CL attempt to solve conflicts of values by omitting or modifying the "unacceptable" passage in the TT –under the supervision and/or the orders of the publishing company.

Klingberg (1986:58) uses the term "purification" to refer to "changes of an ideological nature" in the TT in order to bring it "into correspondence with another set of values". Although his study on this subject matter is not very deep and the examples included are borrowed from other authors, Klingberg points

out some interesting observations on "purification". First of all, he highlights that this strategy is used to "get the target text in correspondence with the [...] supposed set of values of those who feel themselves responsible for the upbringing of the intended readers" (ibid). Secondly, purification can be seen as "an attempt to protect the child from reality" (ibid:59). In other words, "purification" –although intended to protect children- is actually used to convey adults' sets of values. In his view, "recommendation of purification" is "either laughable or at least unfortunate and unnecessary" (ibid:62).

Oittinen (2006a) also supports the theory that adults' set of values plays an essential role in the choice of strategies in children's literature translation. According to Oittinen (ibid:43), any strategy chosen in translation "reflects the adults' views about children and childhood. Ideology and ethics always go hand in hand in translating for children, which is no innocent act."

This study focuses on the translation of songs found in nine Disney animated films. Section 2.2. has discussed that the Disney Company is considered to safeguard children and it supervises its texts to make sure that their content is appropriate for children. However, it has also explained that Disney films have ambivalent texts that address both children and adults, and there are some references aimed at an older audience, only. These isolated instances of jokes aimed at an older audience may be object to censorship. Interestingly, the archaic word "strumpet" appears in one of the songs analysed. See pages 188 and 281 to see how this word was tackled in the subtitles and in the dubbed songs and to observe how purification also affects the translation of Disney films, although apparently it might seem that they are already "purified".

These first two chapters have acted as Literature Review and have provided some important guidelines to direct this study. The following chapter explains the methodology used in this thesis and details the rationale for choosing this particular corpus of study.

CHAPTER THREE. METHODOLOGY

This section is divided in four parts. The first part of the chapter offers an overview of the process used to create the thesis. The second part of the chapter explains the rationale behind the selection of the corpus of study, offers contextual information about each film analysed and its songs, and also provides tables with technical information about the films that comprise the corpus of study. The third part of the chapter presents the models used for the analysis of the translated subtitles and of the dubbed lyrics. Finally, the fourth part of this chapter explores in more detail the methodology used to carry out the comparative analysis.

3.1. METHODOLOGY: AN OVERVIEW

This work is a corpus-based analysis. The analysis presented in chapters four and six is based on the descriptive methodological approach suggested by Toury (1995). As Chaume (2012:161) explains, Descriptive Translation Studies (DTS) “offer a powerful interdisciplinary framework for translation analysis”, as DTS take into account both linguistic, and non-linguistic aspects. This is essential in the study of the translation of songs in AVCs.

This work has been created in the following stages:

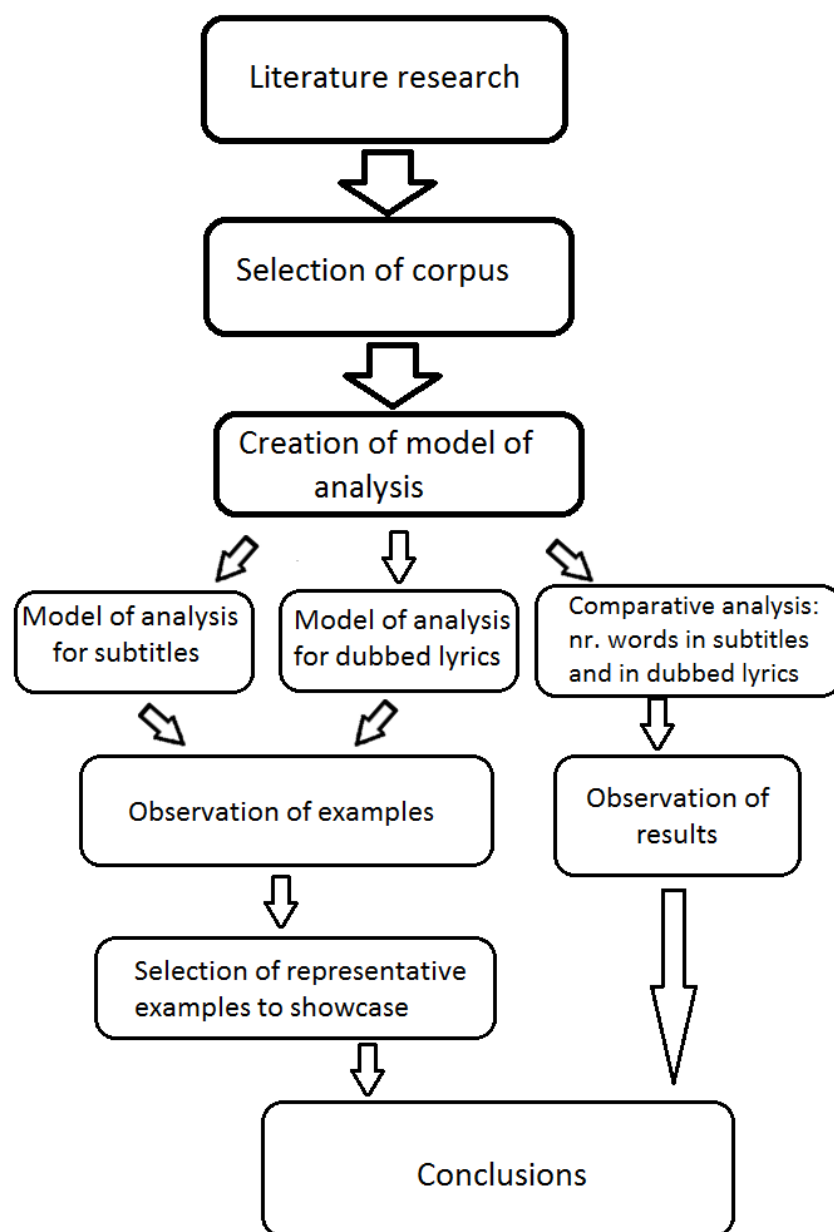


Fig. 3.1. Stages in the development of the thesis

3.1.1. Literature research

This interdisciplinary research is mainly built on three pillars: on the one hand, on song translation; on the other hand, on AVT; finally, on translating for children. The examination of studies on these three areas has contributed to determine which elements have to be taken into account during the analysis.

3.1.2. Selection of corpus.

The corpus of AV texts initially selected was too ambitious and heterogeneous. It was finally reduced to a total of 9 films and 69 songs, selected by homogeneous criteria that are described in section 3.2. The films analysed are in a DVD format, which means that it was possible to analyse at the same time the dubbed soundtrack and the subtitles in the TL.

Because of the region-code (2), the Spanish variety included in the DVDs is European Spanish. The DVD of *The Little Mermaid*, as will be explained in Chapter Five, contains both the AS and the ES dubbings.

In order to offer two different approaches to the singable translation of the same lyrics, the AS dubbing of the 69 songs has also been explored. This comparison offers the possibility to observe if the same elements are preserved and sacrificed in the translation of ES and AS dubbed songs, or if, on the contrary, each version prioritises different elements in the translation. The clips including the AS dubbed songs have been found on *YouTube*. Finally, it is important to clarify that the songs in *Tarzan* are available in one type of Spanish only, as all songs were sung in Spanish by Phil Collins and the same version is included in the ES and in the AS versions of the film.

3.1.3. Model of analysis.

Chaume (2012:162) states that:

In descriptive methodology, analysts cannot proceed to analyse their corpus of translations without first developing a model of analysis [...], modifying their model of analysis after the analysis is completed

Therefore, before starting the analysis, it was necessary to establish which aspects were going to be analysed. The model of analysis would then allow for possible trends to be observed and for conclusions to be drawn.

In this thesis two different models of analysis have been used for the analysis of the translated lyrics: one for the study of subtitled lyrics, and another one for the study of dubbed lyrics. Furthermore, a quantitative analysis -comparing the number of words in the subtitled and in the dubbed lyrics- was devised in order to contrast the amount of information transferred on each mode of AVT. These models of analysis can be seen in the third section of this chapter.

3.1.4. Observation of examples and results.

After creating the models of analysis for the subtitles and the dubbed lyrics, the observation of examples started. The process of analysis is described in the fourth section of this chapter.

3.1.5. Selection of examples to showcase and conclusions.

Because of space limitations, this thesis cannot include individual descriptive analysis for each of the songs. Therefore, the most representative examples of each mode of AVT were selected to be included in Chapters Four and Six. The results observed from the analysis of the corpus following the models detailed

in section 3.3 permitted the drawing of some conclusions that can be read in the final part of this thesis.

3.2. CORPUS OF STUDY

3.2.1. Criteria for selection of corpus.

In order to present a relevant analysis about the translation of songs in AVCs from English into Spanish it is necessary to establish a solid and homogeneous corpus of study. The corpus of study used in this research has been selected under the following criteria:

- a. All films selected belong to the same genre: musical films. In musicals, songs are intrinsic to the storyline. Therefore, it is interesting to observe how sense is transferred in the TL songs despite the constraints in AVT (examined in Chapter One).
- b. All films selected are produced by the same company. In this case, the Walt Disney Company. The Walt Disney Company pays great attention to the international distribution of their products. As a matter of fact, a branch of the Disney company 'Disney Character Voices International' is in charge of Disney's foreign dubs (see Chapter Five for more details). There are several professionals involved in the creation of the dubbed lyrics. Therefore, the translation of the songs selected are examples of a well thought out final product.

- c. All films included in the corpus were released in the same time frame. In this case, all of the films selected were released within ten years: from 1989 to 1999. This period, known as the Disney Renaissance Period (see section 3.2.2), was very successful for the Walt Disney Company and some songs from these films won prestigious awards.
- d. All films selected include original songs written for the films. *The Rescuers Down Under* (Gabriel and Butoy, 1990) belongs to the period described before, but it is not included in the corpus of study because there were no original songs in the film.

3.2.2. The Disney Renaissance Period films

From 1989 to 1999 the Walt Disney Studios released ten feature animation films. These are: *The Little Mermaid* (1989), *The Rescuers Down Under* (1990), *Beauty and the Beast* (1991), *Aladdin* (1992), *The Lion King* (1994), *Pocahontas* (1995), *The Hunchback of Notre Dame* (1996), *Hercules* (1997), *Mulan* (1998) and *Tarzan* (1999). This decade is also known as the Disney Renaissance period. Pallant (2013:89) describes the Disney Renaissance period as "a phase of aesthetic and industrial growth at the Studio".

The Disney Renaissance was a very prolific era –a successful film was released nearly every year. This was preceded by a less prolific period marked by Walt Disney's death in 1966. The last film in which Walt Disney was involved was *The Jungle Book* (1967). In the next two decades, until 1988, the Walt Disney Studios released eight films: *The Aristocats* (1970), *Robin Hood* (1973), *The Many Adventures of Winnie the Pooh* (1977), *The Rescuers* (1977), *The Fox*

and the Hound (1981), *The Black Cauldron* (1985), *The Great Mouse Detective* (1986) and *Oliver & Company* (1988). The latest three films of the pre-Renaissance era were particularly unsuccessful for the company from an economic point of view. Box office data¹⁸ reveal that the total gross income of the three films in the USA amounts to \$21,288,692 for *The Black Cauldron*, \$25,336,794 for *The Great Mouse Detective*, and \$53,279,055 for *Oliver&Company*, whilst the data regarding the Disney Renaissance period films reveal that the box office generated ranges from \$84,355,863 made by *The Little Mermaid* to \$312,855,561 made by *The Lion King*.

During the Disney Renaissance period, songs are central to the films, as they are used as narrative elements that move the story forward. In most cases, the songs are sung by the characters of the film. Furthermore, these songs were critically acclaimed and won important awards. The Academy Awards are possibly considered to be the most prestigious awards in the cinema world, and it is significant that six out of the nine films from the Disney Renaissance period were awarded an Oscar for the Best Original Song:

- 'Under the Sea', from *The Little Mermaid (TLM)* in 1990;
- 'Beauty and the Beast', from *Beauty and the Beast* in 1992;
- 'A Whole New World', from *Aladdin* in 1993;
- 'Can You Feel the Love Tonight', from *The Lion King* in 1995;
- 'Colours of the Wind', from *Pocahontas* in 1996;
- 'You'll be in my Heart', from *Tarzan* in 2000.

¹⁸ From www.boxofficemojo.com

Furthermore, seven songs from this period were nominated for the Best Original Song:

- 'Kiss the Girl', from *TLM* in 1990;
- 'Be Our Guest' and 'Belle', from *Beauty and the Beast* in 1992;
- 'Friend like me', from *Aladdin* in 1993;
- 'Circle of Life' and 'Hakuna Matata', from *The Lion King* in 1995;
- 'Go the distance', from *Hercules* in 1998.

One distinctive characteristic of the films that belong to the Disney Renaissance period is that they are set in a very specific location (and in most cases, in a very specific time-frame), which could be considered “exotic” to the Source Culture. *TLM* is set in Denmark and in a magical world under the sea; *Beauty and the Beast* is set in France; *Aladdin* is set in Arabia; *TLK* is set in the African savannah; *Pocahontas* is set in 1607, when the British settlers arrived in the coasts of Virginia; *THoND* is set in medieval France; *Hercules* is set in Ancient Greece; *Mulan* is set in Ancient China and *Tarzan* is set in Africa. The soundtracks are inspired by these locations and contain distinctive musical elements, from the Gregorian chants in *THoND*, to the sea shanty songs in *Pocahontas*, that transport the audience to that *exotic* place. In these films, as Di Giovanni (2003:211) affirms, “representations of the Other are necessarily smoothed and simplified by the selection of exotic elements which are well-known to the Western world”. Therefore, the references to these exotic cultures might be well-known to both the SC viewers and the TC viewers.

The Disney Renaissance period also marks a new era regarding how these films were dubbed into Spanish. Until 1990, all films produced by the Walt Disney Studios were dubbed into *neutral Spanish*, one version that would be distributed to all Spanish-speaking countries. From 1991, with *Beauty and the Beast*, the Walt Disney Studios animated films start being dubbed in Spain too, therefore releasing two versions of dubbed films - one for the American market and one for the European market (see Chapter Five for more details). *The Little Mermaid* was redubbed in ES later in 1998.

The following sections present technical information¹⁹ about each of the films analysed and their songs. Each section includes a plot summary with information about which song relates to each part of the storyline. This is indicated with the symbol (♪). The tables also indicate if the DVDs analysed contain Spanish interlingual subtitles (the subtitles are translated directly from the SL), or if they have Spanish intralingual subtitles (they are created from the ES dubbed lyrics). Two of the DVDs that have been used to compile the corpus used in this study are musical editions specially designed so that viewers can sing along the tunes of the audiovisual product. The first one is: *Aladdin. Musical Masterpiece Edition*. The DVD includes a lyric book and one of its features is: “music mode”, where subtitles are only activated when songs appear, either in Spanish or in English -depending on which language has been selected previously on the starting menu. The Spanish subtitles are intralingual.

¹⁹ The information has been compiled from www.doblajedisney.com, www.eldoblaje.com, and from the end-credits on the DVDs.

The second DVD is: *Pocahontas. Musical Masterpiece Edition*. This DVD also includes the “music mode” feature.

3.2.2.1. The Little Mermaid (1989)

	SL	ES	AS
Title	<i>The Little Mermaid</i>	<i>La Sirenita</i>	<i>La Sirenita</i>
Release date	1989	1998	1989
Directed by	Ron Clements and John Musker		
Music by	Alan Menken		
Original Lyrics by	Howard Ashman		
Translated by		Ángel Fernández	Patricia Pontón
Lyrics adapted by		María Ovelar	Javier Pontón
Dubbing studio		Euroaudiovisual, S.L.	Intersound, Inc.
Type of subtitles²⁰		Intralingual	--

Table 3.1. TLM – technical information

Songs

This film has nine original songs. The first eight songs are diegetic, and are sung by the characters of the film. The last song is non-diegetic and is sung by a choir whose voices are not related to any of the characters.

Title	SL song performed by	ES song performed by	AS song performed by
Fathoms below	Several voices (The sailors)	Various voices	Various voices
Daughters of Triton	Several voices (Triton's daughters)	Various voices	Various voices
Part of your world	Jodi Benson (Ariel)	María Caneda (Ariel)	Isela Sotelo (Ariel)
Under the Sea	Samuel E. Wright (Sebastian)	Vicente Borland (Sebastián)	Michael Cruz (Sebastián)
Part of your world (reprise)	Jodi Benson (Ariel)	María Caneda (Ariel)	Isela Sotelo (Ariel)
Poor Unfortunate Souls	Pat Carroll (Ursula)	Helen de Quiroga (Úrsula)	Serena Olvido (Úrsula)
Les Poissons	René Auberjonois (Chef Louie)	Miguel Ángel Jenner (Chef Louie)	Demian Bichir (Chef Louie)

²⁰ This refers to the type of subtitles used for song lyrics. Intralingual subtitles transcribe the dubbed lyrics; interlingual subtitles translate the SL lyrics and are different from the dubbed lyrics.

Kiss the Girl	Samuel E. Wright (Sebastián)	Vicente Borland (Sebastián)	Michael Cruz (Sebastián)
Part of your World (Finale)	Various voices	Various voices	Various voices

Table 3.2. TLM – songs and singers

Storyline

The film starts with Prince Eric sailing the sea with his sailors, who sing about legends of mermaids (♫ Fathoms below). The camera proceeds to move towards the bottom of the sea. The audience sees that mermaids exist and they are ruled by Triton, the king of the sea, who has a teenage daughter named Ariel. Triton is worried about her daughter's whereabouts after she misses an important event (♫ Daughters of Triton) and asks his butler Sebastian -a crab- to make sure that she is safe. Ariel is curious about life above the sea and has a collection of objects that she finds in ships that have sunk (♫ Part of Your World). Sebastian tries to convince her to stay in the sea world (♫ Under the Sea). Ariel's desire to explore life on the shore increases when she saves Prince Eric's life after his ship went down in a storm. She sings for him (♫ Part of your world – reprise) and when he starts to gain consciousness, she disappears. Ariel realises that she is in love with Eric and decides to sign a deal with Ursula, the evil sea-witch, to become a human and be with Prince Eric (♫ Poor Unfortunate Souls). The deal has two conditions: Ariel needs to give the witch her voice and she has to kiss the prince before three days, otherwise she would become a mermaid again and belong to Ursula.

Ariel goes to the surface as a human, and is found by Eric. He cannot recognise her, and she is unable to talk, but the prince decides to help her and take her to his castle. To welcome their new guest, the castle's chef, Chef Louie, prepares a

seafood dish for them and nearly cooks Sebastian (♫ Les Poissons). The next day, Ariel and Eric nearly kiss on a boat (♫ Kiss the Girl), but Ursula's minions –Flotsam and Jetsam- manage to prevent it from happening. Ursula, alarmed, decides to appear as Vanessa, a beautiful young woman who has Ariel's voice, and enchants Eric, who suddenly decides to marry her on a ship. Ariel and her friends try to stop the wedding. Ariel takes Ursula's necklace away from her –which had Ariel's voice- and suddenly recovers her voice. When Ariel sings, Eric recognises the girl who saved his life. However, as they hug, the sun sets marking the third day since her deal with Ursula. Ariel is transformed into a mermaid again, and Ursula -back into her monster form- kidnaps her. King Triton trades his soul for his daughter's soul. In this moment, Ursula takes Triton's powers. When she tries to provoke a storm, she is killed by Eric. Triton then decides that his daughter can become a human and can marry the prince (♫ Part of your world -finale).

3.2.2.2. *Beauty and the Beast* (1991)

	SL	ES	AS
Title	<i>Beauty and the Beast</i>	<i>La bella y la bestia</i>	<i>La bella y la bestia</i>
Release date	1991	1992	1992
Directed by	Gary Trousdale and Kirk Wise		
Music by	Alan Menken		
Original Lyrics by	Howard Ashman		
Translated by		Guillermo Ramos	Walterio Pesqueria, Alberto Riva
Lyrics adapted by		Guillermo Ramos	Walterio Pesqueria, Alberto Riva, Renato López
Dubbing studio		Sonoblok, S.A.	Grabaciones y Doblajes Internacionales S.A.
Type of subtitles		Intralingual	

Table 3.3. *Beauty and the Beast* – technical information

Songs

The film has nine songs, all of them sung by the characters in the film. The song “Human Again” was not originally included in the film when it was first released, but it was incorporated in the film in the DVD edition analysed.

Title	SL song performed by	ES song performed by	AS song performed by
Belle	Various voices	Various voices	Various voices
Belle (reprise)	Paige O'Hara (Belle)	Inés Moraleda (Bella)	Lourdes Ambriz (Bella)
Gaston	Jesse Corti (Lefou) Richard White (Gaston)	Óscar Mas (Lefou) Xabier Ribera (Gastón)	Jesse Corti (Lefou) Armando Gama (Gastón)
Gaston (reprise)	Paige O'Hara (Belle)	Inés Moraleda (Bella)	Lourdes Ambriz (Bella)
Be Our Guest	Angela Lansbury (Mrs Potts) and Jerry Orbach (Lumiere)	Marta Martorell (Sra. Potts) and Miguel Ángel Jenner (Lumiere)	Norma Herrera (Sra. Potts) and Carlos Petrel (Lumiere)
Something There	A. Lansbury (Mrs Potts), David Ogden Stiers (Clogsworth) and Jerry Orbach (Lumiere)	Marta Martorell (Sra. Potts), Antonio Gómez de Vicente (Dindón), and Miguel Ángel Jenner (Lumiere)	Norma Herrera (Sra. Potts), Moisés Palacios (Dindón) and Carlos Petrel (Lumiere)
Human again	A. Lansbury (Mrs Potts), David Ogden Stiers (Clogsworth), Jerry Orbach (Lumiere) and The Wardrobe (Jo Anne Worley)	Marta Martorell (Sra. Potts), Antonio Gómez de Vicente (Dindón), Miguel Ángel Jenner (Lumiere) and Belén Marcos (Armario)	Norma Herrera (Sra. Potts), Moisés Palacios (Dindón), Arturo Mercado (Lumiere) and Laura Belmar (Armario)
Beauty and the Beast	Angela Lansbury (Mrs. Potts)	Marta Martorell (Sra. Potts)	Norma Herrera (Sra. Potts)
The Mob Song	Richard White (Gaston)	Xabier Ribera (Gastón)	Armando Gama (Gastón)

Table 3.4. Beauty and the Beast – songs and singers

Storyline

A young prince is transformed into a horrible beast by a witch to whom he had been rude. The witch creates a spell by which all servants in the castle are transformed into pieces of furniture, and says that the spell cannot be broken unless someone

falls in love with the Beast before a magical rose has lost all its petals on the prince's 21st birthday.

In the same town Belle, a humble girl who is passionate about reading, lives with her eccentric father and she does not seem to be understood by the townspeople, who think that she is a bit strange (♪ Belle). Belle is the prettiest girl in the town and Gaston, who thinks that he is the most handsome man in town, wants to marry her for that reason. However, Belle is not interested in Gaston's muscles and politely rejects him (♪ Belle – reprise).

Belle's father ventures into the forest and finds the beast's castle. The beast takes him as a prisoner; Belle finds out and asks for his father to be freed. In exchange, she accepts to stay at the castle. The magical creatures, in particular Mrs. Potts -a teapot- and Lumiere -a candelabrum- welcome her and try to make her feel happy (♪ Be Our Guest). Despite the efforts made by the castle's servants, at the beginning the relationship between Belle and her captor is very tense and the girl does not feel happy in the castle; however, as time goes by, the servants notice that a romance starts to blossom between Belle and the beast (♪ Something There) and they believe that it is possible that they can be human again (♪ Human Again). Belle and the beast dance in the main hall, whilst the servants observe them with delight because if the beast falls in love it means that the curse can be broken (♪ Beauty and the Beast).

In the meantime, Gaston is praised by his friends in a tavern (♪ Gaston), when Maurice finds Gaston and tells him that Belle is being captive by a terrible beast. Gaston does not believe Maurice and thinks that he is crazy (♪ Gaston – reprise),

until he sees the image of the beast in a magical mirror. Gaston and the rest of the town inhabitants decide to take the castle and kill the beast (♪ The Mob Song). When they get there, a fight starts between the town inhabitants and the magical creatures in the castle. The objects seem to win, but Gaston manages to find the beast and attempts to kill him. Although he injures the beast, he fails in his mission and falls down the castle. Belle tells the injured beast that she loves him, as the last petal of the magical rose falls down. Fortunately, the curse is broken and the Beast and all the creatures are transformed into humans again.

3.2.2.3. *Aladdin* (1992)

	SL	ES version	AS version
Title	<i>Aladdin</i>	<i>Aladdin</i>	<i>Aladdin</i>
Release date	1992	1992	1992
Directed by	Ron Clements and John Musker		
Music by	Alan Menken		
Original Lyrics by	Howard Ashman and Tim Rice		
Translated by		Joanna Stier	Renato López
Lyrics adapted by		Eduardo Post and Alejandro Noguerras	Walter Pesqueira
Dubbing studio		Sonoblok, S.A.	Candiani Dubbing Studios
Type of subtitles		Intralingual, although both 'reprise' songs are interlingually translated	

Table 3.5. *Aladdin* – technical information

Songs

This film has seven songs, all of them sung by the characters of the film. The first song is partially non-diegetic and partially diegetic. The other six songs are diegetic.

Title	SL song performed by	ES song performed by	AS song performed by
Arabian Nights	Bruce Adler (seller)	José Ramón Nogueras (vendedor)	Raúl Carballeda (vendedor)
One Jump Ahead	Brad Kane (Aladdin)	Miguel Morant (Aladín)	Demian Bichir (Aladín)
One Jump Ahead (reprise)	Brad Kane (Aladdin)	Miguel Morant (Aladín)	Demian Bichir (Aladín)
Friend Like Me	Robin Williams (genie)	Josema Yuste (genio)	Rubén Trujillo (genio)
Prince Ali	Robin Williams (genie)	Josema Yuste (genio)	Rubén Trujillo (genio)
A Whole New World	Brad Kane (Aladdin) and Lea Salonga (Jasmin)	Miguel Morant (Aladín) and Ángela Aloy (Yasmín)	Demian Bichir (Aladín) and Analí (Yasmín)
Prince Ali (reprise)	Jonathan Freeman (Jafar)	Xabier Ribera (Yafar)	Armando Gama (Yafar)

Table 3.6. Aladdin – songs and singers

Storyline

The story is set in Arabia (🎵 Arabian Nights). Jafar, the Grand Vizier to the Sultan, is an ambitious wizard who attempts to take a magical oil lamp that contains a genie who can grant three wishes. This lamp is hidden in a cave, and only a "Diamond in the Rough" can enter the cave and take the lamp. This person turns out to be Aladdin, a poor boy who has to steal in order to eat -or so he claims- (🎵 One Jump Ahead).

Jasmine, the Vizier's daughter, is not satisfied with her life within the grounds of the Palace and decides to explore the marketplace in disguise, where she meets Aladdin and Abu, his monkey friend. However, this friendship does not last long, as Aladdin

is imprisoned and is tricked by Jafar to go to the cave. Aladdin finds the lamp that Jafar -disguised as an old man- asked him to take. As Aladdin reaches for the lamp, his monkey tries to steal something -which was forbidden. The cave collapses with them inside and Jafar believes that they are trapped.

Aladdin managed to take the lamp. Trapped inside the cave, Aladdin rubs the lamp to read what was written along its sides. As he rubs the lamp, a genie comes out of it and tells Aladdin that he can grant him three wishes (♫ Friend Like Me). Aladdin asks to become a prince –prince Ali- in order to impress Princess Jasmine (♫ Prince Ali). Pretending to be Ali, Aladdin wins Jasmine’s heart (♫ A Whole New World), but when he has the opportunity to reveal the truth, he does not confess who he really is. Later, Jafar steals the lamp from Aladdin and makes Jasmine see that Prince Ali is in reality Aladdin (♫ Prince Ali – reprise). Since he owns the lamp, he can ask for three wishes, and asks the genie to make him the most powerful genie that has ever lived. Whilst Jafar is now very powerful, he needs to be confined in a lamp. Because of this effect of the wish, of which Jafar had not thought, they are all safe. Although Jasmine now knows the truth about Aladdin, she tells him that she still loves him. The sultan allows Aladdin to marry his daughter and Aladdin uses his third and final wish to set the genie free.

3.2.2.4. *The Lion King* (1994)

	SL	ES version	AS version
Title	<i>The Lion King</i>	<i>El rey león</i>	<i>El rey león</i>
Release date	1994	1994	1994
Directed by	Roger Allers and Rob Minkoff		
Music by	Hans Zimmer		
Original Lyrics by	Elton John and Tim Rice		
Translated by		Sally Templer	Omar Canal, Walterio Pesqueira, Renato López
Lyrics adapted by		Albert Mas-Griera	Renato López and Walterio Pesqueira
Dubbing studio		Sonoblok, S.A.	Grabaciones y Doblajes Internacionales S.A.
Types of subtitles		Intralingual	

Table 3.7. TLK – technical information

Songs

This film has five original songs. The characters also sing parts of non-original songs, such as “The Lion Sleeps Tonight” or “It’s a Small World after all”. However, this thesis only analyses the translation of original songs. All songs, except for the first one, “The Circle of Life”, are sung by characters in the film. The first song is non-diegetic. The next three songs are diegetic and the fifth song is partially diegetic.

Title	SL song performed by	ES song performed by	AS song performed by
Circle of Life	Carmen Twillie, Lebo M. (choirs in Swahili)	Tata Vega and Lebo M.	Tata Vega and Lebo M.
I Just Can't Wait to Be King	Jason Weaver (young Simba), Rowan Atkinson (Zazu)	Marc Pociello (joven Simba), Eduard Doncos (Zazú)	Kalimba Marichal (joven Simba), Eduardo Tejedo (Zazú)
Be Prepared	Jeremy Irons (Scar)	Jordi Doncos (Scar)	Carlos Petrel (Scar)
Hakuna Matata	Nathan Lane (Timon), Ernie Sabella (Pumba) and Joseph Williams (adult Simba)	Óscar Mas (Timón), Miguel Ángel Jenner (Pumba) and Sergio Zamora (Simba adulto)	Raúl Carballada (Timón), Francisco Colmenero (Pumba) and Renato López (Simba adulto)
Can You	Sally Dworsky (adult)	Ángela Aloy (Nala)	Marianne (Nala adulta),

Feel the Love Tonight	Nala), Joseph Williams (adult Simba), Nathan Lane (Timon) and Ernie Sabella (Pumba)	adulta), Sergio Zamora (Simba adulto), Óscar Mas (Timón), Miguel Ángel Jenner (Pumba)	Renato López (Simba adulto), Raúl Carballada (Timón), Francisco Colmenero (Pumba)
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Table 3.8. TLK – songs and singers

Storyline

Mufasa is the Lion King -all other animals in the savannah are under his sovereignty- and he presents his new-born son Simba to the crowds (🎵 Circle of Life). As Simba grows, Mufasa forbids his son to go into the hyena's land. Zazu, Mufasa's butler, takes Simba and his friend Nala for a walk and explains them that they need to obey until they grow up, although Simba expresses that he is looking forward to becoming the king in order to do whatever he wishes (🎵 I Just Can't Wait to be King). Scar, Mufasa's brother, has a plan to kill his brother and nephew with the help of the hyenas in order to become king (🎵 Be Prepared). Following his plan, Scar tricks young Simba into staying on a rock, and then he provokes a stampede. His father, Mufasa, tries to save his son, but is killed in the stampede. The hyenas make Simba believe that he was guilty of his father's death. Scared and ashamed, Simba decides to run away from the kingdom. On his way, he meets Timon and Pumba, a meerkat and a wild hog who adopt him and teach him about their relaxed lifestyle (🎵 Hakuna Matata). Meanwhile, Scar becomes the new Lion King and brings the hyenas to his kingdom. Under his reign the kingdom becomes an arid place where carnivores starve because there are no other animals left. Nala, now a young adult lioness, decides to hunt for food somewhere else. She is about to hunt Pumba when Simba stops her. After some moments, they realise that they know each other and it seems that they have feelings for each other (🎵 Can You feel the love tonight).

Nala explains Simba how bad the situation has become under Scar's reign. Simba, ashamed of what he thought that he did, does not want to come back to his home. Nala, disappointed, comes back without him. After seeing a vision of his father in the sky, Simba decides to come back home, together with Pumba and Timon, to fight back for his kingdom. When Scar sees him, a fight begins. The lionesses fight by Simba's side against Scar and the hyenas. Scar is killed and Simba gets back his kingdom. The film ends with the image of Simba and Nala showing their new-born cub to the rest of the animals, who are back in an again prosperous land.

3.2.2.5. *Pocahontas* (1995)

	SL	ES version	AS version
Title	<i>Pocahontas</i>	<i>Pocahontas</i>	<i>Pocahontas</i>
Release date	1995	1995	1995
Directed by	Mike Gabriel and Eric Goldberg		
Music by	Alan Menken		
Original Lyrics by	Alan Menken and Stephen Schwartz		
Translated by		Joana Stier	Laura Brun
Lyrics adapted by		Ramón Farrán i Sánchez	Walterio Pesqueria
Dubbing studio		Sonoblok, S.A.	Cinema Digital S.C.
Type of subtitles		Intralingual	

Table 3.9. Pocahontas – technical information

Songs

There are 11 songs in this film, all of them sung by the characters of the film. The third song “Steady as the Beating Drum” is non-diegetic; all other songs are diegetic.

Title	SL song performed by	ES song performed by	AS song performed by
The Virginia Company	Various voices (settlers)	Various voices (colonos)	Various voices (colonos)
The Virginia Company (reprise)	Various voices (settlers)	Various voices (colonos)	Various voices (colonos)
Steady as the Beating Drum	Various voices (native Americans)	Various voices	Various voices
Steady as the Beating Drum (reprise)	Jim Cummings (Powhatan)	Juan Cánovas (Powhatan)	Moisés Palacios (Powhatan)
Just Around the Riverbend	Judy Kuhn (Pocahontas)	Gema Castaño (Pocahontas)	Susana Zabaleta (Pocahontas)
Listen With Your Heart I	Linda Hunt (Grandmother Willow)	Marta Martorell (Abuela Sauce)	Rocío Garcel (Abuela Sauce)
Mine, mine, mine	David Ogden Stiers (Ratcliffe)	Miguel Ángel Jenner (Ratcliffe)	Guillermo Romano (Ratcliffe)
Listen With Your Heart II	Linda Hunt (Grandmother Willow)	Marta Martorell (Abuela Sauce)	Rocío Garcel (Abuela Sauce)
Colors of the Wind	Judy Kuhn (Pocahontas)	Gema Castaño (Pocahontas)	Susana Zabaleta (Pocahontas)
Savages Part 1	David Ogden Stiers (Ratcliffe), Jim Cummings (Kekata and Powhatan)	Miguel Ángel Jenner (Ratcliffe), Santiago Aguirre (Kekata) and Juan Cánovas (Powhatan)	Guillermo Romano (Ratcliffe), Renato López (Kekata) and Moisés Palacios (Powhatan)
Savages Part 2	David Ogden Stiers (Ratcliffe), Jim Cummings (Kekata and Powhatan), Judy Kuhn (Pocahontas)	Miguel Ángel Jenner (Ratcliffe), Santiago Aguirre (Kekata), Juan Cánovas (Powhatan), Gema Castaño (Pocahontas)	Guillermo Romano (Ratcliffe), Renato López (Kekata), Moisés Palacios (Powhatan) and Susana Zabaleta (Pocahontas)

Table 3.10. Pocahontas – songs and singers

Storyline

In 1607 the Virginia Company arrives in the New World, set to conquer the land and take back to England the gold found (♪ The Virginia Company) (♪ The Virginia Company, reprise). The expedition is led by ambitious Governor Ratcliffe, who is

accompanied by Captain John Smith. The land is occupied by a tribe who live a peaceful life and work together to grow food from their land (♪ Steady as the Beating Drum). The tribe is led by Chief Powhatan, whose daughter, Pocahontas, is a free-spirited woman who does not want to marry Kocoum, the bravest warrior in the tribe (♪ Just Around the River Bend). Pocahontas ask Grandmother Willow for advice, and she tells Pocahontas that she should listen to her heart. (♪ Listen to Your Heart I) (♪ Listen to Your Heart II).

When John Smith, one of the settlers, is exploring the new land, he meets Pocahontas. Despite their differences, they fall in love (♪ Colours of the Wind), whilst their own people are prepared to fight against each other because of Ratcliff's ambition (♪ Mine, Mine, Mine). When Kocoum finds John Smith kissing Pocahontas, he tries to kill the conqueror. However, one of John Smith's fellow settlers stops Kocoum's actions by shooting him dead. After hearing the shots, other warriors from the tribe arrive to the scene and arrest John Smith. The Chief sentences him to death and declares war to the British (♪ Savages – part I). At dawn, both groups of men are ready to fight, and John Smith is about to be killed over a rock, but Pocahontas throws herself over John Smith to prevent the execution (♪ Savages – part II). Governor Ratcliff takes advantage of this moment of truce to shoot the Chief. John Smith jumps to save the Chief's life and is shot instead. This action causes the rest of the explorers to rebel against Ratcliff. Finally, the British, including John Smith, leave the land and Pocahontas stays with her tribe.

3.2.2.6. *The Hunchback of Notre Dame* (1996)

	SL	ES version	AS version
Title	<i>The Hunchback of Notre Dame</i>	<i>El jorobado de Notre Dame</i>	<i>El jorobado de Notre Dame</i>
Release date	1996	1996	1996
Directed by	Gary Trousdale and Kirk Wise		
Music by	Alan Menken		
Original Lyrics by	Alan Menken and Stephen Schwartz		
Translated by		Sally Templer	Servando Ortoll and Jesús Hermosillo Martín del Campo
Lyrics adapted by		María Ovelar	Walterio Pesqueira
Dubbing studio		Sonoblok, S.A.	Cinema Digital S.C.
Type of subtitles		Interlingual	

Table 3.11. *THoND* – technical information

Songs

There are nine songs in the film. All of the songs are sung by film characters. All songs are diegetic except for “The Bells of Notre Dame”, which is partially diegetic.

Title	SL song performed by	ES song performed by	AS song performed by
The Bells of Notre Dame	Paul Kandel (Clopin), Tony Jay (Frollo), David Odgen Stiers (Archdeacon)	Jesús Castejón (Clopin), Constantino Romero (Frollo), Miguel Ángel Jenner (Archidiácono)	Julio Sosa (Clopin), Fernando Escandón (Frollo), Alejandro Villeli (Arcediano)
Out There	Tony Jay (Frollo) and Tom Hulce (Quasimodo)	Constantino Romero (Frollo), Adel Hakki (Quasimodo)	Fernando Escandón (Frollo), Adrián Barba (Quasimodo)
Topsy Turvy	Paul Kandel (Clopin)	Jesús Castejón (Clopin)	Julio Sosa (Clopin)
God Help the Outcasts	Heidi Mollenhauer (Esmeralda)	Sol Pilas (Esmeralda)	Fernanda Meade (Esmeralda)
Heaven’s light	Tom Hulce (Quasimodo)	Adel Hakki (Quasimodo)	Adrián Barba (Quasimodo)
Hellfire	Tony Jay (Frollo)	Constantino Romero (Frollo)	Fernando Escandón (Frollo)
A Guy Like You	Jason Alexander (Hugo), Charles Kimbrough (Victor)	Salvador Aldeguer (Hugo), Juan Manuel Escamilla (Víctor) and	Hermán López (Hugo), Moisés Palacios (Víctor) and René Víctor

	and Mary Wickes (Laverne)	Carmen Contreras (Laverne)	(Laverne)
The Court of Miracles	Paul Kandel (Clopin)	Jesús Castejón (Clopin),	Julio Sosa (Clopin)
The Bells of Notre Dame (reprise)	Paul Kandel (Clopin)	Jesús Castejón (Clopin),	Julio Sosa (Clopin)

Table 3.12. THoND – songs and singers

Storyline

Judge Claude Frollo accidentally kills a gypsy mother on the steps of the cathedral of Notre Dame. The archdeacon witnessed this and asked Frollo to protect the orphan baby. When Frollo sees that the baby is deformed, decides to lock him in the bell tower of the cathedral (♫ The Bells of Notre Dame). There, Quasimodo grows surrounded by the gargoyles Victor, Hugo and Laverne, but does not leave the cathedral until one day, when the city celebrated a festival (♫ Out There). This festival, known as The Feast of Fools, is a celebration where people are dressed-up. Because of this, the citizens do not think that Quasimodo looks unusual; they think that he is wearing a mask, crowning him king of the festival of fools (♫ Topsy Turvy). However, when people discover that it is his real face, they start humiliating Quasimodo. This is stopped by Esmeralda, a gypsy dancer, who defies Judge Frollo's orders to stop helping Quasimodo. Esmeralda also publicly tells Frollo that he treats her people unfairly. Frollo asks his soldiers to go after Esmeralda, but she manages to escape from them. Quasimodo goes back to Notre Dame and is reprimanded by Frollo, who tells him that he is a monster and forbids him to leave the tower again. In the meantime, one of the soldiers, Febo, finds Esmeralda in Notre Dame. Frollo is happy to arrest her, but the archdeacon reminds him that they are in a sacred place and thus, he cannot arrest her inside the cathedral. As a result, Esmeralda stays in

the cathedral and prays (♪ God Help the Outcasts). She climbs the bell tower, where she finds Quasimodo, and he helps her escape. In exchange, she gives him a necklace, that turns out to be a map to find the Court of Miracles, a hidden place where gypsies meet. Quasimodo is very happy about meeting Esmeralda (♪ Heaven's light). On the other hand, Frollo is concerned about his lust for Esmeralda (♪ Hellfire). Quasimodo's gargoyle-friends think that Esmeralda loves him (♪ A Guy like You), although Quasimodo's feelings are broken when Esmeralda asks for help to heal Febo, who had rebelled against Frollo.

Frollo orders a search to find Esmeralda. His soldiers arrest innocent gypsies and burn their houses. Febo and Quasimodo find the Court of Miracles (♪ Court of Miracles). They are unaware that they are followed by Frollo and his soldiers. Judge Frollo sentences Febo and Esmeralda to be burnt in the square, and orders Quasimodo to be in the cathedral and look at the scene. However, when Esmeralda starts to suffocate with the smoke, Quasimodo swings from the cathedral and saves her. Frollo chases them, reveals to Quasimodo that he killed his mother, and is ready to kill Esmeralda and Quasimodo. However, he slips and falls down the cathedral. Quasimodo is finally accepted by the crowds, who celebrate that Judge Frollo is gone (♪ The Bells of Notre Dame – reprise).

3.2.2.7. *Hercules* (1997)

	SL	ES version	AS version
Title	<i>Hercules</i>	<i>Hércules</i>	<i>Hércules</i>
Release date	1997	1997	1997
Directed by	John Musker and Ron Clements		
Music by	Alan Menken		
Original Lyrics by	Alan Menken and David Zippel		
Translated by		Sally Templer	Jesús Vallejo Canale
Lyrics adapted by		María Ovelar	Alberto Alva, David Toscana, Juan Carlos García Amaro
Dubbing studio		Sonoblok S.A.	Prime Dubb México S.A.
Type of subtitles		Interlingual	

Table 3.13. *Hercules* – technical information

Songs

This film has nine songs, all of them sung by film characters.

Title	SL song performed by	ES song performed by	AS song performed by
The Gospel Truth I	Cheryl Freeman (Melpomene), Roz Ryan (Thalia), Lillias White (Calliope), LaChanze (Terpsichore), Vanéese Y. Thomas (Clio)	Paula Bas (Melpómene), Helen de Quiroga (Talía), Susan Martín (Calíope), Cani González (Terpsícore), María Caneda (Clio)	Ruth Howard (Melpómene), María del Sol (Talía), Vicky Gutiérrez (Calíope), Mirna Garza (Terpsícore), Blanca Flores (Clio)
The Gospel Truth II	Roz Ryan (Thalia)	Helen de Quiroga (Talía)	María del Sol (Talía)
The Gospel Truth III	Cheryl Freeman (Melpomene –main singer), Roz Ryan (Thalia), Lillias White (Calliope), LaChanze (Terpsichore), Vanéese Y. Thomas (Clio)	Paula Bas (Melpómene), Helen de Quiroga (Talía), Susan Martín (Calíope), Cani González (Terpsícore), María Caneda (Clio)	Ruth Howard (Melpómene), María del Sol (Talía), Vicky Gutiérrez (Calíope), Mirna Garza (Terpsícore), Blanca Flores (Clio)
Go the Distance	Roger Bart (teenage Hercules)	Ferrán González (Hércules adolescente)	Antonio Benavides (Hércules adolescente)
Go the Distance (reprise)	Roger Bart (teenage Hercules)	Ferrán González (Hércules adolescente)	Antonio Benavides (Hércules adolescente)
One Last Hope	Danny De Vito (Phil)	Jordi Vila (Filoctetes)	Marcos Valdés (Filoctetes)

Zero to Hero	Cheryl Freeman (Melpomene), Roz Ryan (Thalia), Lillias White (Calliope), LaChanze (Terpsichore), Vanéese Y. Thomas (Clio)	Paula Bas (Melpómene), Helen de Quiroga (Talía), Susan Martín (Calíope), Cani González (Terpsícore), María Caneda (Clio)	Ruth Howard (Melpómene), María del Sol (Talía), Vicky Gutiérrez (Calíope), Mirna Garza (Terpsícore), Blanca Flores (Clio)
(I won't say) I'm in love	Susan Egan (Meg) and Cheryl Freeman (Melpomene), Roz Ryan (Thalia), Lillias White (Calliope), LaChanze (Terpsichore), Vanéese Y. Thomas (Clio)	Celia Vergara (Meg) and Paula Bas (Melpómene), Helen de Quiroga (Talía), Susan Martín (Calíope), Cani González (Terpsícore), María Caneda (Clio)	Tatiana (Meg) and Ruth Howard (Melpómene), María del Sol (Talía), Vicky Gutiérrez (Calíope), Mirna Garza (Terpsícore), Blanca Flores (Clio)
A Star is Born	Cheryl Freeman (Melpomene), Roz Ryan (Thalia), Lillias White (Calliope), LaChanze (Terpsichore), Vanéese Y. Thomas (Clio)	Paula Bas (Melpómene), Helen de Quiroga (Talía), Susan Martín (Calíope), Cani González (Terpsícore), María Caneda (Clio)	Ruth Howard (Melpómene), María del Sol (Talía), Vicky Gutiérrez (Calíope), Mirna Garza (Terpsícore), Blanca Flores (Clio)

Table 3.14. Hercules – songs and singers

Storyline

Thalia, Clio, Calliope, Melpomene and Terpsichore, the Muses, explain that many years ago the world was ruled by Titans who destroyed everything, but Zeus imprisoned them (🎵 The Gospel Truth I). However, not all gods agreed to live a happy and harmonious life. Hades, the god of the Underworld, had an evil plan (🎵 The Gospel Truth II). Hercules, the son of God Zeus and Goddess Hera, is turned into a half-mortal by Hades' minions -although Hades thinks that he is dead. Hercules grows in the human world and gets stronger every day (🎵 The Gospel Truth III). The boy was unaware of his origins until his adoptive parents tell him that they found him as a baby wearing a medal with the symbol of Zeus. Hercules decides to find out about his origins and travels to Mount Olympus (🎵 Go the Distance). His father, Zeus, is happy to see him but reveals that Hercules cannot stay

in Mount Olympus unless he becomes a god. Hercules is willing to do whatever it takes to become one and finds Phil, a satyr who had trained some heroes before. Phil accepts to train him (🎵 One Last Hope) and Hercules becomes a hero (🎵 Zero to Hero). Hades, alarmed when he discovers that Hercules is alive, plans to destroy Hercules by finding a weakness. He observes that Hercules is very attracted by a young lady called Meg and asks her to seduce him in exchange of money. Meg starts her mission, but the more time she spends with Hercules, the more she likes him. She finally admits to herself that she loves him (🎵 I (Won't) Say I'm in Love). Hades thinks that his plan can fail, so he captures Meg and asks Hercules to give away his powers for a day if he wanted her free. Hercules accepts the deal on the condition that Meg had to be safe. Hades sends four titans to destroy the city in this time and to take Mount Olympus. Without his strength, Hercules is unable to fight. However, as Meg is injured by a column, the deal between Hades and Hercules is broken and the hero regains his powers. Hercules gets rid of the titans, but when he comes back to see Meg, Phil informs him that she has passed away. Hercules travels to the underworld and ask Hades to give him her soul. He says that Hercules can jump in the river where souls wander and recover Meg's soul, being aware that he would not have time to leave. When the souls try to drown Hercules, he suddenly becomes a god: his actions made him a true hero. He manages to save Meg's life and go to Mount Olympus. However, he decides to stay in the human world with Meg. His heroic actions are celebrated by all at the end (🎵 A star is born).

3.2.2.8. *Mulan* (1998)

	SL	ES version	AS version
Title	<i>Mulan</i>	<i>Mulan</i>	<i>Mulan</i>
Release date	1998	1998	1998
Directed by	Barry Cook and Tony Bancroft		
Music by	Mathew Wilder		
Original Lyrics by	David Zippel		
Translated by		Ángel Fernández	Nora Gutiérrez
Lyrics adapted by		María Ovelar	Walterio Pesqueira
Dubbing studio		Sintonía S.A.	Grabaciones y Doblajes Internacionales S.A.
Type of subtitles		Interlingual ²¹	

Table 3.15. *Mulan* – technical information

Songs

Mulan has four songs, all of them sung by film characters.

Title	SL song performed by	ES song performed by	AS song performed by
Honor to Us All	Lea Salonga (Mulan), Marni Nixon (Grandma Fa), Freda Foh Shen (Mulan's mom), Various voices (Townspeople)	María Caneda (Mulán), Marta Martorell (Abuela Fa), María del Puy (Madre de Mulán), Various voices (aldeanos)	Analí (Mulán), Rocío Garcel (Abuela Fa), Nancy MacKenzie (Madre de Mulán), Various voices (aldeanos)
Reflection	Lea Salonga (Mulan)	María Caneda (Mulán)	Analí (Mulán)
I'll Make a Man Out of You	Donny Osmond (Shang), Lea Salonga (Mulan), Eddie Murphy (Mushu), Harvey Fierstein (Yao), Matthew Wilder (Ling) and Jerry Tondo (Chien Po)	Pablo Perea (Shang), María Caneda (Mulán), José Mota (Mushu), Juan Manuel Escamilla (Yao), Miguel Morant (Ling), and Adel Hakki (Chien-Po)	Cristian Castro (Shang), Analí (Mulán), Eugenio Derbez (Mushu), Miguel Ángel Ghigliazza (Yao), Raúl Carballeda (Ling) and Jesús Barrero (Chien-Po)
A Girl Worth Fighting For	Lea Salonga (Mulan), James Hong (Chi-Fu), Jerry Tondo (Chien Po), Mathew Wilder (Ling) Harvey Fierstein (Yao)	María Caneda (Mulán), Gonzalo Durán (Chi Fu) Adel Hakki (Chien-Po), Miguel Morant (Ling), J. Manuel Escamilla (Yao)	Analí (Mulán), Mario Filio (Chi Fu), Jesús Barrero (Chien-Po), Raúl Carballeda (Ling), Miguel Ángel Ghigliazza (Yao),

Table 3.16. *Mulan* – songs and singers

²¹ The DVD also includes two sing-along video clips: "Honor to Us All" and "I'll Make a Man Out of You" (only in English)

Storyline

Mulan is a young lady who lives in China, and her family want to find her a husband (♪ Honor to Us All). She is not convinced that getting married is her destiny, but she does not want to disappoint her parents (♪ Reflection). When the Huns invade China, one male per family is asked to fight. Since Mulan is an only child, her old and ill father is asked to join the war. Mulan decides to dress up as a man and joins the battlefield, so that her father stays at home. She has to train alongside other males who are unaware of her real gender (♪ I'll Make a Man out of You). When the troops move towards the battlefield, they try to cheer up by singing about their perfect woman (♪ A girl worth fighting for). However, this song is suddenly stopped as they see that the Huns have destroyed a village. The troops are attacked by the Huns. Mulan saves Shang's life –the war leader, but she is injured in battle. When she gets medical attention, her gender is discovered and she is asked to leave the front. As she leaves, she sees that the Huns –who were believed to be buried by an avalanche- emerge from the snow. She decides to tell Shang, who is honoured in the Emperor's palace. Shang does not believe Mulan until he sees the Huns invading the palace. After a fight, Mulan and her friends beat the Huns. The Emperor, impressed by her actions, bows to Mulan and the crowds imitate him. She then returns home and her parents embrace her, saying that the greatest honour is to have her as a daughter.

3.2.2.9. *Tarzan* (1999)

	SL	ES version	AS version
Title	<i>Tarzan</i>	<i>Tarzán</i>	<i>Tarzán</i>
Release date	1999	1999	1999
Directed by	Kevin Lima and Chris Buck		
Music by	Mark Mancina and Phil Collins		
Original Lyrics by	Phil Collins		
Translated by		Ángel Fernández Sebastián	Adrián Sánchez Fogarty
Lyrics adapted by		Kenny López Acosta, Renato López, Javier Pontón	Kenny López Acosta, Renato López, Javier Pontón
Dubbing studio		Euroaudiovisual	DAT Doblaje Audio Traducción S.A. de C.V.
Type of subtitles		Interlingual	

Table 3.17. *Tarzan* – technical information

Songs

The film has six songs with lyrics. Only the second song “You’ll be in my heart” is partially sung by a film character. The other songs are sung by Phil Collins integrally and act as a narrative element.

Title	SL song performed by	ES song performed by	AS song performed by
Two Worlds	Phil Collins	Phil Collins	Phil Collins
You’ll be in my heart	Phil Collins Glenn Close (Kala)	Phil Collins Merche Macaria (Kala)	Phil Collins Consuelo Sedano (Kala)
Son of Man	Phil Collins	Phil Collins	Phil Collins
Strangers Like Me	Phil Collins	Phil Collins	Phil Collins
Two Worlds (reprise)	Phil Collins	Phil Collins	Phil Collins
Two Worlds (Finale)	Phil Collins	Phil Collins	Phil Collins

Table 3.18. *Tarzan* – songs and singers

Storyline

In the 1880s a ship going from Britain to Africa is wrecked in a storm. Three passengers survive: a young couple and their baby (Tarzan). They build a tree house in the jungle, but the family is shortly attacked by a leopard and only the baby survives. At the same time, Kala and Kerchak, a gorilla family, lose their baby to the same leopard (♪ Two Worlds). When Kala finds baby Tarzan, she adopts him and promises to protect him (♪ You'll be in my heart), although Kerchak does not accept a human in the group. Tarzan grows up into adulthood mimicking the apes and the animals surrounding him (♪ Son of Man). His life changes when three English explorers arrive in Africa –Professor Porter and his daughter, Jane Porter, who want to study the behaviour of apes, and Clayton, a hunter. When Jane meets Tarzan she is fascinated by the fact that a human was raised by apes and behaves like apes. She asks Tarzan to meet her father and, together, they teach Tarzan about humans and civilization (♪ Strangers Like Me) and Tarzan and Jane develop feelings for each other. The explorers ask Tarzan whether it would be possible to meet his family, but he is at first reluctant because he does not want to jeopardise their safety. Finally, Tarzan accepts and he introduces the three explorers to the gorillas. When Kerchak appears and sees the humans, he threatens to kill them. In order to protect the Porters, Tarzan is forced to fight against Kerchak and beats him. After this, Kala confesses Tarzan that she found him when he was a baby, and that he belongs to humans. After this discovery, Tarzan decides to go to England with Jane. However, in the boat, Clayton prepares an ambush and captures Tarzan. He manages to escape, and when he goes back to the gorillas home he sees that Clayton shoots

Kerchak. Tarzan fights against Clayton, and in the middle of action, the hunter falls and dies. Kerchak dies naming Tarzan leader of the troop. When Jane and Professor Porter are finally ready to leave the land, Tarzan reveals that he is not leaving with them. The Porters decide to stay with him in Africa and live with the gorillas (🎵 Two Worlds finale).

3. MODEL OF ANALYSIS

In this thesis two different models of analysis were used for the study of aspects regarding the translation of songs in AVCs: one for subtitles and for dubbing. Furthermore, the subtitles and dubbed lyrics were compared using a quantitative analysis, described hereafter:

3.3.1. Subtitled lyrics and dubbed lyrics: quantitative analysis

As Chapter Four explains, subtitles tend to have a reduction of words in comparison with the words that can be heard. One of the interests of this study is to observe if this trend is also present in the songs analysed.

This quantitative analysis is based on the available Spanish subtitles and the ES dubbed lyrics. It compares the number of words in the SL lyrics, in the Spanish subtitles, and in the ES lyrics and offers, in percentages, the difference between each of the categories: SL lyrics and subtitles; SL lyrics and ES lyrics; subtitles and ES lyrics. (See Appendix). The results of this analysis are presented in Chapter Four.

3.3.2. Model of analysis for subtitles.

The model of analysis aims to answer the following questions:

- How are subtitles presented?
- Is rhyme preserved in the subtitles?
- Are the Spanish subtitles a transcription of the Spanish lyrics used in dubbing, or are new Spanish subtitles created to translate the SL lyrics?
- How are specific translation problems solved?

MODEL OF ANALYSIS FOR SUBTITLED LYRICS		
Aspects unique to subtitling	Layout	Position on the screen
		Font and colour
		Number of lines
		Punctuation
	Spelling	
Aspects linked to the translation of vocal music in AVCs	Rhyme	
	Sense	
	Naturalness	
	Audiovisual cohesion	

Fig. 3.2. Model of analysis for the study of subtitles

This model is mainly inspired by the works of Díaz Cintas and Remael (2007) on the presentation of subtitles; by the Pentathlon approach to song translation (Low, 2005); and the analysis of the transfer of sense is based on Gottlieb's

(1992) taxonomy of translation strategies for subtitles, which is detailed in chapter four.

3.3.2. Model of analysis for dubbed lyrics.

The model of analysis of dubbed lyrics is slightly different than the model of analysis for subtitled lyrics. This model aims to answer the following questions:

- Are the rhythm and the rhyme-scheme of the SS preserved?
- Is naturalness compromised in the translated lyrics?
- How are specific translation problems solved (in particular, those caused by the presence of images)?
- How different are the AS and ES solutions?
- Is lip synchrony taken into account in the translation of these films?

MODEL OF ANALYSIS FOR DUBBED LYRICS
Rhyme
Rhythm
Naturalness
Sense
Audiovisual cohesion
Lip synchrony
Interaction between the special effects code and the lyrics

Fig. 3.3. Model of analysis for the study of dubbed songs

This model of analysis is based on Low's (2005) pentathlon approach, but it incorporates three more elements: AV cohesion, lip synchrony, and the interaction between the special effects code (Chaume 2012) and the lyrics. The incorporation of this last element took place after the model had originally been created, during the analysis itself.

Due to space constraints, although this is the model that has been used for the analysis of each song, each individual song will not be presented following this model. Instead, Chapter Six presents some representative examples of transfer of rhyme, rhythm, naturalness, sense, audiovisual cohesion, lip synchrony and the interaction between the special effects code and the lyrics. However, for illustrative purposes, one song is presented in this manner. This model of analysis may serve as a suggestion of a comprehensive analysis of the translation of a song in an AVC, since it takes into account both linguistic and extralinguistic elements.

3.4. OBSERVATION OF EXAMPLES (ANALYSIS)

In order to analyse subtitles, in first place, all of the films were watched in a DVD player with the DVD subtitles in Spanish. The typography and layout of subtitles were observed in order to analyse if there is a common subtitling practice for all of the DVDs, or if there are different forms of presenting the subtitles in Spanish. Any anomalies regarding spelling were noted, and special attention was paid to see what solutions were taken in order to ensure AV cohesion: in particular, regarding the translation of audiovisual puns.

The second step involved the creation of a document that includes 69 tables (one per song) with two columns each. On the left column, the SL lyrics are written, and on the right column, the subtitled lyrics are written as they appear on the DVD (see fig. 3.4.)

THE LITTLE MERMAID

Fathoms below 33	Subtítulos 30
I'll tell you a tale of the bottomless blue And it's hey to the starboard, heave-ho Look out lad a mermaid be waiting for you In mysterious fathoms below In mysterious fathoms below	Voy a contar una historia del mar, Créela porque es cierta y real Si a una sirena Tú escuchas cantar Sentirás un hechizo especial ...En el misterio de las profundidades.
Daughters of Triton 57	Subtítulos 50
Oh, we are the daughters of Triton Great father who loves us and named us well Aguata, Andrina, Arista, Atina, Adella, Allana And then there is the youngest in her musical debut Our seventh little sister, we're presenting her to you To sing a song Sebastian wrote, her voice is like a bell She's our sister, Ari...	Del Rey Tritón somos hijas El padre amoroso Que nos nombró... Aguata... Andrina... Arista, Atina... Adela, Alana... Y hoy la menor de todas Su debut va a celebrar La séptima sirena Se presenta y va a triunfar Aquí está nuestra hermana con su voz de cascabel Es la estrella Ari...
Part of your world 248	Subtítulos 195
Look at this stuff Isn't it neat? Wouldn't you think my collection's complete? Wouldn't you think I'm the girl The girl who has everything? Look at this trove Treasures untold How many wonders can one cavern hold? Looking around here you think Sure, she's got everything I've got padrets and pizmas a-plenty	Nunca verá lo que hay aquí Cuántos tesoros que yo descubrí ¿Cuánto nos queda por ver Y soñar y sentir? Tú crees que yo alrededor No veo dones, fortuna, esplendor Piensas que debo decir No necesito más Cosas raras guardamos a miles Aunque no las sepamos usar

Fig. 3.4. Document with analysis of subtitled lyrics (extract)

Although this method of compilation of subtitles is time-consuming, it has been effective for the analyst as it allows her to examine at the same time different aspects of the subtitled lyrics: rhyme, sense, naturalness, punctuation and spelling

without having to constantly consult the DVD. Naturalness has been assessed by quantifying the number of cases of hyperbaton present in the subtitles.

After the analysis of subtitles was finished, the analysis of the translation of dubbed songs started with the creation of a document which includes a table with three columns for each song. The column on the left offers the SL lyrics, the column in the middle shows the ES dubbed lyrics, and the column on the right presents the AS dubbed lyrics. This enables a quick three-way comparison between lyrics:

POCAHONTAS

Virginia company	94	97
In sixteen hundred seven	En mil seiscientos siete	La compañía Virginia
We sail the open sea	Surcamos este mar	Dispuesta está a partir
For glory, God, and gold	La gloria y la riqueza	La gloria y mil tesoros
And The Virginia Company	Nos envían a buscar	Hallaremos por allí
For the New World is like heaven	El Nuevo Mundo ofrece	A los cielos se parece
And we'll all be rich and free	Gran fortuna y libertad	El lugar por descubrir
Or so we have been told	Y espera a los valientes	El nuevo mundo nos prometen
By The Virginia Company	Que lo sepan conquistar	Que será así
so we have been told	Busca a los valientes	Juran los patrones
by the Virginia Company	Que lo sepan conquistar	Que el destino será así
For, glory, God and gold	La gloria y la riqueza	La Gloria y mil tesoros
and the Virginia Company	Nos envían a buscar	Vamos pronto a descubrir
On the beaches of Virginny	En las playas de Virginia	En las playas de Virginia
There's diamonds like debris	Diamantes echa el mar	Me van a recibir
There's silver rivers	Los ríos	Sus ríos de plata
flow and gold	Son de plata,	Frutos de oro
you pick right off a tree	Las cosechas oro dan	Y todo es para mí
With a nugget for my Winnie	Allí abundan las pepitas,	Una parte con mi novia
And another one for me	Cogeré al menos un par	Yo la pienso compartir
And all the rest'll go	Y todas las demás	Será de mis patrones
To The Virginia Company	El capataz se llevará	Todo el resto del botín
It's glory, God and gold	La gloria y la riqueza	La gloria y mil tesoros
And The Virginia Company	Nos envían a buscar	Vamos pronto a descubrir

The Virginia Company - Reprise	23	23
We'll kill ourselves an injun	Matemos algún indio	Un indio mataremos
Or maybe two or three	Tal vez serán un par	Acaso dos o tres
We're stalwart men	Valientes sin	La gran tripulación
And bold of the Virginia Company	flaqueza, listos para conquistar	Que sale invencible es
It's glory, God and gold	La gloria y la riqueza	La Gloria y mil tesoros
And the Virginia Company	Nos envían a buscar	Vamos pronto a descubrir

Steady as the Beating Drum	74	69
Steady as the beating drum	Como el ritmo del tambor	Firme al ritmo del tambor
Singing to the cedar flute	Y el latir del corazón	Suena el caracol feliz
Seasons go and seasons come	Tras el cambio de estación	Cada cambio de estación
Bring the corn and bear the fruit	El maíz madura al sol	Brinda frutos, trae maíz
By the waters sweet and clean	Junto al río que nos ve	Por las aguas de crystal

Fig. 3.5. Document with analysis of dubbed lyrics (extract)

As can be seen, a system of colours is used to identify the rhyme scheme. This table allows for the observation of rhyme-patterns, naturalness and transfer of sense. The song video clips were watched several times in order to observe the transfer of rhythm, the challenges related to audiovisual cohesion and the degree to which the interaction between the special effects code and the lyrics is preserved in the translation.

As for the analysis of rhyme, following a code of colours, it seems visually easier to identify which rhyming lines were preserved in the translated songs. In order to observe if the preservation of the rhyme-pattern in the TS is a general trend, a quantitative analysis has been carried out. Each set of rhyming lines is counted as a unit. For example, in the fragment shown below -from “Prince Ali” (*Aladdin*)- the SL lyrics have three matching rhyming lines. This is considered as a unit. Therefore, in the example below, the ES lyrics preserve the rhyme (which is counted as 1 in the analysis), whilst the SL lyrics do not preserve the rhyme (which is counted as 0 in the analysis).

SL lyrics	ES lyrics	SL lyrics
He faced the galloping hordes!	Venció a cuchillo a un león	Las hordas enfrentará
A hundred bad guys with swords!	A todo un gran batallón	A más de cien vencerá
Who sent those goons to their lords?	Clamemos al mismo son	¿Quién a esos tontos mandó?

The quantitative analysis is created using an Excel worksheet (see fig. 3.6).

1	Song Title	Nr. Rhymes SS	Rhymes ES	Rhymes AS	Coincidence SS-ES	Coincidence SS-AS
2	Honor to Us All	11	10	11	90.90909091	100
3	My Reflection	3	2	3	66.66666667	100
4	I'll Make a Man Out of You	12	11	8	91.66666667	66.66666667
5	A Girl Worth Fighting For	12	12	12	100	100
6	The Gospel Truth I	6	5	6	83.33333333	100
7	The Gospel Truth II	1	1	1	100	100
8	The Gospel Truth III	2	1	1	50	50
9	Go the Distance	7	6	5	85.71428571	71.42857143
10	Go the Distance (reprise)	3	3	2	100	66.66666667
11	One Last Hope	16	12	11	75	68.75
12	Zero to Hero	22	20	19	90.90909091	86.36363636
13	(I won't say) I'm in love	13	11	9	84.61538462	69.23076923
14	A Star is born	9	7	7	77.77777778	77.77777778

Fig. 3.6. Excel worksheet with quantitative analysis of rhyme (extract)

The analysis of naturalness has been carried out by observing instances of hyperbaton, which have been separated in different categories (See Chapter 5).

The analysis of rhythm has observed if the number of sung syllables in the SS coincides with the number of sung syllables in the AS and ES songs, as well as observing if the musical stress falls on the same notes. Rhythm is presented in the analysis following the format below:

1.	this	is	what	you	give	me	to	work	with
	es	ta-es	la	que	de	be-a	rre	glar	se
	mi	ren	es	te	lin	do	re	to	ño

2.	well	ho	ney	I've	seen	worse
	pues	va	ya	de	cep	ción
	que	ri	da-he	vis	to	peor

These tables correspond to the first two lines of the song "Honor to Us All" (*Mulan*). Each table has three rows: the upper row shows the SL lyrics, the middle row shows the ES lyrics and the lower row shows the AS lyrics. Each sung syllable (which could be more than one natural syllable) is written in a separate cell. The stressed notes are highlighted in a different colour. This layout enables a quick comparison

to see if the SS rhythm is preserved in the ES and AS songs. The results from this analysis are presented in Chapter Six.

CHAPTER FOUR.

SUBTITLING SONGS IN AUDIOVISUAL CONTEXTS

"There is a contract of illusion between the subtitlers and the viewers [...] if there is unintended semiotic tension between two semiotic channels, this contract is void."

(Pedersen 2015: 172)

4.1. A BRIEF DEFINITION OF SUBTITLING

Díaz Cintas and Remael (2007:8) define subtitling as:

a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

The term *translation* does not only refer to the transfer of linguistic content between two different linguistic codes, but also to the transfer of a message between two different semiotic channels. In this sense, it is interesting to review Jakobson's three types of translations (1959/2008:139), quoted in the paragraph below:

1. Intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language.
2. Interlingual translation or translation proper is an interpretation of verbal signs by means of some other language.
3. Intersemiotic translation or transmutation is an interpretation of verbal signs by means of signs of nonverbal sign systems.

These three types of translation can occur in subtitling. Intralingual translation takes place in the creation of intralingual subtitles and interlingual translation in the

creation of interlingual subtitles. On the other hand, intersemiotic translation can be observed when non-verbal information appears in the subtitles in the form of verbal information (see figure 4.2 as an example).

Gottlieb (2004: 219) uses the term '**diasemiotic translation**' to define the concept 'subtitling'. The author distinguishes between two types of translation depending on the semiotic channel used: "Isosemiotic translation uses the same semiotic channel –i.e. channel of expression – as the original, and thus renders speech as speech and writing as writing", while diasemiotic translation uses two different semiotic channels –speech to writing (subtitles), or writing to speech (sight translation).

The next two sections present a classification of subtitles, and examine the types of subtitles found in the corpus of study.

4.2. TYPES OF SUBTITLES

Bartoll (2004:59) indicates that subtitles can be classified according to technical and linguistic parameters. This section examines, in general terms, different types of subtitles from a technical and from a linguistic perspective.

From a technical point of view there are two types of subtitles: **closed subtitles** and **open subtitles**. Bartoll (2004:56) uses the term "optionality" to refer to these types of subtitles as some are optional to the audience, whilst others are not.

4.2.1. Closed subtitles.

Closed subtitles are optional: viewers have the option to watch the product with or without subtitles (Díaz Cintas and Remael 2007:21). This option is available on

different formats. For example, on television (Teletext mode), in a DVD player, and it is more and more common to find this option in online streaming video websites, such as *YouTube*.

4.2.2. **Open subtitles.**

Open subtitles, on the other hand, are a physical part of the film, and therefore, not optional. The process of integrating subtitles to the film has evolved throughout time. Díaz Cintas and Remael (2007:22) explain that there have been different mechanisms to engrave subtitles on the film: mechanical and thermal subtitling, photochemical process, optical subtitling and later laser subtitling²².

From a linguistic point of view there are two types of subtitles: **intralingual subtitles** and **interlingual subtitles**. Intralingual subtitles use the same language in both the written and the oral channel (normally the SL, but, as it will be seen, intralingual subtitles can also be written in the TL). On the other hand, interlingual subtitles transfer the linguistic content of the oral message into a written code in a different language (normally being the oral language the SL, and the written language the TL).

Both forms of subtitling have different functions and are targeted at different audiences. According to de Linde and Kay (1999: 35): “Interlingual subtitling is typically viewed as a form of translation while intralingual subtitling has been seen as an assistive aid for deaf people, based on editing”. They use the term ‘translation’ as a synonym of Jakobson’s ‘interlingual translation’, and they only

²² For a detailed analysis on the different subtitling processes, see Ivarsson and Carroll (1998) chapter 2.

consider interlingual subtitles to be a form of translation. Nonetheless, the authors also highlight that both forms of subtitling share some common characteristics: “they take place in the same audiovisual context; they both involve a conversion of spoken dialogue into written text, and in both forms the amount of dialogue has to be reduced to meet the technical conditions of the medium and the reading capabilities of viewers” (ibid:1). Neves (2005: 16-17), who wrote her doctoral thesis about subtitling for the deaf and the hard-of-hearing, also points out that both intralingual and interlingual subtitles are created to make a given text accessible to those who could not understand it either because of deafness (intralingual subtitles) or because of lack of language competence (interlingual subtitles):

History shows that subtitling has been a visible form of accessibility to audiovisual texts ever since the early days of silent movies, when they were called intertitles. Be it in the form of interlingual or of intralingual subtitles, written renderings of speech have allowed many people throughout the world to understand messages that would otherwise be partially or totally inaccessible for reasons such as not knowing the language of the original text or not being able to hear or perceive sound, subtitling has served so many purposes that, in different places and times, the term “subtitle(s)” has come to refer to different realities.

4.2.3 Intralingual subtitles

Intralingual subtitles are generally used to transcribe the SL, if we think of SL as the language of the original product; i.e. if an audiovisual product is released in English, intralingual subtitles are written in English. However, intralingual subtitles can also be written in the TL - that is to say, subtitles are based on the translated dubbed version of the product. In this case, intralingual subtitles can either transcribe the

existing dubbed TL version word per word; or they may slightly differ from it (see section 4.5. for more details).

Regarding the target readers of intralingual subtitles, de Linde and Kay (1999:11) state that:

intralingual subtitling is a process aimed at reproducing, in a written form, the dialogue of a television programme to enable deaf and hard-of-hearing people to access spoken information.

However, intralingual subtitles are not only aimed at this profile of target reader – the deaf and hard-of-hearing. Díaz Cintas and Remael (2007: 14) use the following classification to show that intralingual subtitles can be made for various purposes, as explained below:

1. For the deaf and hard-of hearing. Subtitles are essential for this group in order to understand the message that is being transmitted orally. Not only do words have to be transcribed; on other occasions, other elements that are implicit in the oral message have to be reflected in subtitles, such as ironic intonation. Neves (2005:220-231) indicates that in the latest years, the use of emoticons and translator's notes in subtitles has become more popular in order to overcome these difficulties. Figures 4.1 - 4.6 show the differences between intralingual subtitles for the deaf and the hard-of-hearing (SDH) in English, intralingual subtitles for the hearing (in English), and interlingual subtitles for the hearing (in Spanish).



Figures 4.1 and 4.2: Intralingual subtitles for the deaf and hard-of-hearing.



Figures 4.3 and 4.4: Intralingual subtitles for the hearing (Music mode).



Figures 4.5 and 4.6: Interlingual subtitles for the hearing (Spanish).

At first sight it can be observed that SDH include symbols to indicate that some sentences are being sung -in figure 4.1 a quaver is used to show the audience that the subtitled line refers to a song. Furthermore, as figure 4.2 shows, SDH also reflect other sounds apart from words being sung or uttered. In this case, the words "baby cries" are written between square brackets. By contrast, intralingual subtitles for the hearing (figures 4.3 and 4.4) and interlingual

subtitles (figures 4.5 and 4.6) only transcribe what is being sung –in this case, the lyrics of the song *Two Worlds* in *Tarzan*.

II. For language learning purposes. Students of foreign languages or migrants can also make use of intralingual subtitles as a visual support to understand the spoken message in the foreign language. Gambier and Gottlieb (2001:xviii) highlight the importance of intralingual subtitles to acquire and maintain language competence. In their view, by reading intralingual subtitles in the foreign language, students can improve their spelling skills and learn new vocabulary in their non-native language.

III. For accents that can be difficult to understand. Díaz Cintas and Remael (2007:16) explain that intralingual subtitling can also be used for “the dialogues of people whose accents are difficult to understand for audiences, who, in principle, share the same language”. They use as an example the British film *Trainspotting*. In this film characters have a strong Scottish accent, and when it was distributed in the US, English subtitles were used.

IV. For notices and announcements. As Díaz Cintas and Remael (2007:17) explain, this use of subtitles can be found, for example, in transport stations, where subtitles are used to broadcast the latest news or to make announcements because “the use of written texts on screen allows the information to be transmitted without sound, so as not to disturb the public”.

V. For Karaoke effect. The audience makes use of subtitles only when songs appear in the audiovisual product to sing them along. Some of the DVDs that have been used to compile the corpus used in this study are musical editions and

have intralingual subtitles (in English) that merely transcribe the lyrics; other sounds are not transcribed –as opposed to intralingual subtitles targeted to the deaf and the hard-of-hearing, where most aural signals are registered in subtitles.

Another category, not included in Diaz-Cintas and Remael's classification, is the use of intralingual subtitles when the quality of sound is poor and the speaker's intervention cannot be heard clearly- for example, if a programme is recorded outdoors and the microphone captures disruptive noises.

Intralingual subtitles appear most times as closed subtitles. However, they can also appear as open subtitles. For example, when intralingual subtitles are used because the speaker's intervention is difficult to understand, these tend to be open caption subtitles and appear burned-in in the audiovisual product, not being optional to the audience.

4.2.4. Interlingual subtitles

Interlingual subtitles, traditionally, used to be presented in the form of open subtitles. However, due to the development of new technologies, it is not uncommon nowadays to find that interlingual subtitles can appear as closed subtitles. Interlingual closed caption subtitles are available in DVDs, in some films and programmes broadcast on television, and, as it was previously mentioned, it is more and more frequent to see them on catch-up television services and on video streaming services like *YouTube*.

Regarding the type of audience who make use of interlingual subtitles, they are normally viewers who do not understand the language used in the soundtrack and need a translation into their own language of the message being delivered in the audiovisual text. Viewers can be either hearers or deaf and hard-of-hearing. Ideally, subtitles should be different depending on the abilities and disabilities of the target audience. This work is only going to analyse the translation strategies used in interlingual subtitles for the hearing; therefore, hereafter the term ‘interlingual subtitles’ is going to be used as a synonym of ‘interlingual subtitles for the hearing’.

Regarding the different level of language skills acquired by the viewer, it is important to say that sometimes the audience may not understand completely the foreign language, but might have some knowledge of it. In other cases, the audience understands virtually everything said in the foreign language, but uses subtitles as a means of support. Translators have to take all these scenarios into account. Therefore, sometimes translators cannot risk being too ‘creative’ or too ‘free’ in case their audiences may recognise that the translated subtitles do not exactly reproduce the oral message in the ‘foreign’ language. Karamitroglou (1998), for example, advises that words in the SL that can be recognised by the target viewers, should not be omitted in subtitles, because there is a:

constant presence of an inherently operating checking mechanism in the brain of the viewers which raises the suspicions that the translation of the original text is not “properly” or “correctly” rendered in the subtitles, every time word-for-word translations for such items are not spotted.

As Chapter One explained, this phenomenon is known as *vulnerable translation* by Díaz Cintas and Remael (2007). This fact should be taken into account in the translation of other recognisable words, such as proper nouns.

4.3. TYPES OF SUBTITLES FOUND IN THE CORPUS OF STUDY

From a technical point of view, most of the subtitles analysed are closed subtitles, or optional. However, there are also some cases of non-optional subtitles in two DVDs: *Mulan* and *Hercules*. Non-optional subtitles appear only on "sing along" video clips, which are extra features offered in some editions of Disney DVDs. These short video clips only show one song and have a karaoke function.

It is interesting to note that whilst the subtitles that are part of the film respect typographic conventions (see section 4.6.1.1.), subtitles for sing along videos have unconventional fonts. See figures 4.7 and 4.8:



Fig 4.7 Hercules Sing-Along Subtitles (EN)



Fig. 4.8 Mulan Sing-Along Subtitles (EN)

Chaume (2004a) reports that the most common typefaces used in subtitles are Arial or Times New Roman. Karamitroglou (1998) explains that is preferable to use fonts with no serifs, rather than typefaces with serifs. Díaz Cintas and Remael (2007:84)

support this statement. Utray, Ruiz and Moreiro (2010:63) define serifs as “small decorative ornaments generally attached to the ends of the main character strokes”. Ivarsson and Carroll (1998:42) indicate that “embellishments like serifs might make the type more attractive and legible on paper, but tend to impair legibility on the screen”.

However, since subtitles in this case have a karaoke function, the audience might already be familiar with the lyrics and using an embellished typeface might not be an obstacle for singing the lyrics along. Furthermore, in this particular case, the audience can rely on the aural message and, in order to help the audience follow which word to sing, each word changes colour as it is being sung. This technical feature is only present in sing-along videos.

Whilst the edition of *Mulan* analysed only has sing-along videos in English with English subtitles, the *Hercules* DVD also has sing-along videos in Spanish (see fig. 4.9). In this case, even though subtitles are in the TL, they are intralingual subtitles because they are a literal transcription of the dubbed song, not a direct translation of the SL lyrics.



Fig. 4.9 *Hercules Sing-Along subtitles (Spanish)*

From a linguistic point of view, there are two types of approaches regarding subtitling songs in Spanish in the DVDs analysed. On the one hand, in five of the films, songs have been subtitled intralingually in Spanish, i.e., subtitles are created from the lyrics sung in the dubbed Spanish version. These films are: *Aladdin*²³, *Beauty and the Beast*, *The Little Mermaid*²⁴, *The Lion King*, and *Pocahontas*. On the other hand, there is a second group of films in which songs have been subtitled interlingually. In this case, the subtitles in Spanish differ considerably from the dubbed songs. Four films have been interlingually subtitled: *Tarzan*, *Mulan*, *The Hunchback of Notre Dame*, and *Hercules*.

Table 4.1., shown in the next page, illustrates the differences between Spanish intralingually subtitled lyrics (extracted from the song *Human Again*, from the film *The Beauty and The Beast*) and interlingual subtitled lyrics (extracted from the song *Bring Honor to Us All*, from *Mulan*). The subtitled lyrics in Spanish are compared against the English lyrics and the Spanish lyrics in the ES dubbed version:

²³ In *Aladdin* both of the two short reprise songs –*One Jump Ahead (reprise)* and *Prince Ali (reprise)*– have interlingual subtitles. It is unknown why the Spanish dubbed version has not been used to create subtitles for these two songs, whilst it has been used to create the Spanish subtitles for the rest of the songs.

²⁴ The DVD analysed has two dubbed versions: AS and ES. Subtitles in Spanish coincide with the dubbed ES version.

	<i>Human Again – Beauty and the Beast</i> (intralingual subtitles)	<i>Bring Honor to Us All – Mulan</i> (interlingual subtitles)
SL lyrics	Shine up the brass on the door! Alert the dust pail and broom! If it all goes as planned Our time may be at hand any day now!	We all must serve our Emperor Who guards us from the Huns A man by bearing arms A girl by bearing sons
TL subtitles	<u><i>Los pomos deben brillar</i></u> <u><i>Seguid, seguid sin parar</i></u> <i>Pues si el plan sale bien hoy</i> <i>mis sueños también yo realizo</i>	<u><i>Debemos servir al Emperador</i></u> <u><i>Que nos protege de los hunos</i></u> <u><i>Los hombres, con sus armas</i></u> <u><i>Las mujeres, teniendo hijos</i></u>
Back translation of TL subtitles	<i>The doorknobs must shine</i> <i>Continue, continue without stopping</i> <i>Because if the plan goes well today</i> <i>my dreams too I fulfil</i>	<i>We must serve the Emperor</i> <i>Who protects us from the Huns</i> <i>Men, with their arms</i> <i>Women, having sons</i>
TL dubbed version (ES)	Los pomos deben brillar Seguid, seguid sin parar Pues si el plan sale bien hoy mis sueños también yo realizo	Los hombres luchan para honrar A nuestro emperador Las chicas le han de dar Sus hijos con amor
Back translation of dubbed lyrics	The doorknobs must shine Continue, continue without stopping Because if the plan goes well today My dreams too I fulfil	Men fight to honour Our Emperor Girls have to give him Their children with love

Table 4.1. Intralingual and interlingual subtitles: comparison

It can be observed that interlingual subtitles differ from the TL dubbed version, whilst intralingual subtitles are identical to the TL dubbed version. Interlingual subtitles are translated directly from the SL lyrics and they tend to be closer to the SL lyrics than intralingual subtitles. Chapter One explained that translated lyrics that are going to be sung may not be able to capture exactly the same linguistic information than the SL lyrics because of extra-linguistic constraints. Table 4.1 shows that, for example, whilst the dubbed version of the song in *Mulan* does not include information about the Huns, interlingual subtitles do. In this particular case, omitting the word 'Huns' from the dubbed song does not have a huge impact on the meaning of the song, as the reference to 'fighting' is maintained in the Spanish song, and thanks to the context, viewers know that the enemy against whom they

need to fight is the Huns. Regarding the intralingual subtitles for *Beauty and the Beast*, it can be noted that they are not a faithful rendering of the SL in terms of linguistic content. For example, the line "alert the dust pail and broom" is replaced with "seguid, seguid sin parar" [continue, continue without stopping]. Furthermore, in the sentence "mis sueños también yo realizo" natural syntactical order is compromised since in Spanish the object normally follows the verb. Therefore, it would be more natural to write "yo también realizo mis sueños". Using unnatural word ordering is one of the resources used in translation for song dubbing (see Chapter Six). This form of speech, which evokes the way that Star Wars' Yoda speaks, might be difficult to decode and might pose problems if the Spanish subtitles are read when the English audio is activated.

Even though interlingual subtitles are closer to the SL lyrics, they are not necessarily better than intralingual subtitles. Each type of subtitles is fit for a different purpose and for a different type of audience: whilst intralingual subtitles of songs can be used for a karaoke effect; interlingual subtitles are more suitable for language learning, since interlingual subtitles are linguistically closer to the SL.

By default, only one type of Spanish subtitles is offered. Therefore, even though viewers are being given the option to activate subtitles in Spanish in the DVDs analysed, they are not able to choose if these subtitles are interlingual or intralingual. If a Spanish speaker is going to activate Spanish subtitles to watch any of the films analysed, there can be four scenarios, when a song appears on screen, depending on the kind of subtitles and the language chosen to be transmitted via the aural channel (see table 4.2).

	Song: English soundtrack	Song: Spanish soundtrack
Spanish interlingual subtitles	Viewers are being given the translation of the SL lyrics. This is suitable for viewers who are using subtitles to support their English learning process and who compare the words being heard against their translation into Spanish.	If viewers activate Spanish subtitles in order to sing the song along, interlingual subtitles are not suitable for this purpose.
Spanish intralingual subtitles	If viewers know a bit of English, viewers will identify subtitles as a <i>bad</i> translation, since subtitles do not directly reflect the English lyrics.	If viewers activate Spanish subtitles in order to sing along the lyrics, interlingual subtitles are suitable for this purpose.

Table 4.2 Watching a subtitled song: possible scenarios

As table 4.2 shows, if viewers use Spanish subtitles together with the English soundtrack, it might not be indicated to use the dubbed version to create the subtitles, as viewers might perceive that the subtitles do not reflect accurately the content of the song (as in the song *Human Again* that has been used as an example in table 4.1.). On the other hand, intralingual subtitles of songs based on an existing dubbed version seem to be more suitable if the subtitles have a karaoke function. Some of the DVDs analysed do have the option to use the Spanish audio and show Spanish subtitles only when songs appear in order to sing along. In this case, intralingual subtitles seem to be the best option.

Another observation made is that, in the middle of five songs included in films that have been intralingually subtitled, there are dialogues that are non-musicalised. In other words, characters start a song, then momentarily stop singing and start a

short conversation, and then the song continues. This occurrence has been observed in the following songs: “Poor Unfortunate Souls” (TLM); “Little Town”, “Gaston”, and “The Mob Song” (Beauty and the Beast); “Be Prepared” and “Hakuna Matata” (TLK).

Since these songs have been intralingually subtitled, it could be thought that both the dialogues and the lyrics heard in the Spanish soundtrack are replicated in the Spanish subtitles. However, in one case -“Hakuna Matata”, from *TLK*- non-musicalised speech is not transcribed from the Spanish dubbed version, but is translated directly from English, resulting in a completely different text. In the middle of the song, Simba stops singing to ask Timon and Pumba the meaning of the expression “Hakuna Matata”, and they answer him. Table 4.3. shows the non-musicalised text in the SL together with the Spanish subtitles and the dubbed ES version.

		Back translation
SL	SIMBA: Hakuna Matata? PUMBA: Yeah. It's our motto! SIMBA: What's a motto? TIMON: Nothing. What's a-motto with you?	--
Dubbing (ES)	SIMBA: ¿Hakuna matata? PUMBA: Sí, esto es nuestro dicho. SIMBA: ¿Qué dicho? TIMON: Ninguno, ¡no te lo he dicho!	Hakuna Matata? Yes, it is our saying. What saying? None, I haven't told you!
Subtitles	<i>¿Hakuna matata?</i> <i>Sí, es nuestra divisa.</i> <i>¿Divisa?</i> <i>¿El qué? ¿Qué tengo que divisar?</i>	Hakuna Matata? Yes, it's our motto. Motto? / See? What? What do I have to see?

Table 4.3. *Hakuna Matata: Dialogues interlingually subtitled in a song intralingually subtitled*

Table 4.3 shows two different ways of translating the pun. The approach used in the dubbed version is to use the word "dicho". This word means "saying" and is also the past participle "said". Although the word is repeated and used with different meanings, the wordplay is not successful in Spanish. In the SL Timon's answer achieves a humorous effect, since the answer forces the viewer to think that Simba's question could have two different interpretations: Simba's intended question "what's a motto?" and "what's the matter?" In the Spanish dubbed version, Timon's answer does not lead to that double meaning. However, it could have been achieved. Timon's answer could have been translated as "nada, no has dicho nada" [nothing, you haven't said anything]. This way, the wordplay would have been successful in Spanish, because in this case Simba's question could have been interpreted as being "¿qué dicho?" [which saying?] or "¿qué he dicho?" [what have I said?], since both sentences can be pronounced in the same way.

Whilst the humorous effect is not achieved in the dubbed version, the subtitled version has managed to transfer the double interpretation of Simba's question. In this case, the word "motto" is translated as "divisa". One of the meanings of the term *divisa* is 'motto' and at the same time it is the imperative form of the verb 'divisar' [to view, descry]. This approach manages to transfer the pun found in the SL version.

Using the dubbed lyrics to subtitle the song in Spanish, but at the same time, using the SL version to create the subtitles for the non-musicalised part does not seem to be suitable for any of the scenarios depicted in table 4.2: if viewers activate Spanish subtitles together with the English soundtrack (in order to help them understand the SL version) they may notice that the lyrics in Spanish differ from the lyrics in

English. If viewers use Spanish subtitles together with the Spanish soundtrack, to sing the song along, they will notice that the dialogue that they can hear in the middle of the song differs from the written dialogue that they can read in the subtitles, and it might be confusing for the viewers. Therefore, if the decision was to maintain the existing lyrics made for the dubbed Spanish version in subtitles, it might have been more consistent to use the dubbed version to create the subtitles for the non-musicalised text too.

4.4. ADVANTAGES AND DISADVANTAGES OF SUBTITLING

This study does not intend to revive the polemic debate between subtitling and dubbing as the best translation practice in an audiovisual context; at least it does not intend to praise one of the practices to the detriment of the other. The aim of the thesis is to review the most significant research done in this field, and check whether all the arguments that scholars have exposed to favour either subtitling or dubbing can also be applied to the translation of songs in an audiovisual context. In this case, we are going to examine the advantages and disadvantages that subtitles offer in relation to the translation of songs.

Before analysing these advantages and disadvantages, it is worth recalling that there are historical and socio-political reasons that may determine which mode of audiovisual translation is employed. Chaume (2004a: 52-54) highlights that in several countries there is a tradition to either subtitle or to dub. For example, Germany, Italy, France and Spain are traditionally dubbing countries (see Chapter Five for more information about the history of dubbing in Spain). The reasons why

some countries prefer to dub, and others prefer to subtitle may vary, but the author highlights that the reason might be economic –not all countries can afford dubbing-, or cultural –those countries where people do not understand the SL tend to reject subtitles. As a result of these different traditions, viewers are used to one or other form of translation, and it would be hard to change these habits. Chaume points that if in Spain films were subtitled, instead of dubbed, most of the audience would stop –at least initially- going to the cinema. The habits of the audience are certainly a factor that should be taken into account when choosing one or the other.

Regarding the arguments for and against subtitling, Chaume (2003:137) believes that subtitling is a simpler task than dubbing. Firstly, because fewer agents take part in the whole process –for example, there are no dubbing actors involved in subtitling. Secondly, because the text created by the translator to be subtitled does not suffer as many alterations as the text translated to be dubbed. However, he admits that there are some disadvantages in the subtitling process (ibid:167): translators have to be able to condense all the information said by actors on the screen, whilst trying to retain the content of the original message.

Díaz Cintas (2001: 48-49) also lists some of the advantages of choosing subtitles as a translation practice rather than dubbing. Firstly, subtitling is a more affordable option than dubbing. Secondly, the audience can still hear the voices of the original actors. His third point, which Chaume also highlights, is that fewer professionals are needed in the creation of subtitles. Furthermore, subtitling might be didactic (it can be used to learn foreign languages) –as it has been discussed earlier. Finally, the translator of subtitles is less constrained than the translator of a dubbed version – for example, they do not have to deal with lip synchrony.

Nonetheless, subtitling also has some disadvantages with regard to dubbing. As previously discussed, subtitling is a *vulnerable translation* because viewers have access to the SL text. Díaz Cintas explains that another disadvantage of subtitles when compared to dubbing is that viewers can be distracted due to the additional amount of written information on the screen. Besides, viewers can also be confused due to the existence of two (or more) different linguistic codes. The latter is the case of some bilingual countries, such as Belgium, where viewers have to confront three different linguistic codes: the SL –via oral channel- and two TLs –via written channel.

Finally, because of reading speed constraints, the original text tends to be reduced in subtitles, which sometimes results in a loss of information. The next section will analyse the corpus and observe if there is a significant word loss comparing the SL lyrics and the Spanish interlingual subtitles.

4.5. NUMBER OF WORDS IN SL LYRICS AND IN SUBTITLES: QUANTITATIVE DATA

Pedersen (2011: 22) states that “what you read is on average about a third shorter than what people say”. However, he also points out that “this is a pure quantitative loss” (2015: 167), since he explains that “the actual information loss is much lower, as the message is condensed by the subtitler” (ibid:168).

This study tries to analyse whether this quantitative loss can also be seen in the subtitling of the songs compiled in the corpus. It is important to analyse separately the songs that have been intralingually subtitled and the songs that have been interlingually subtitled as any condensation that could be seen in the intralingual

subtitles does not necessarily result from the process of subtitling, but from the process of translating for dubbing.

4.5.1. Interlingual subtitles

There are a total of 28 songs that have been interlingually subtitled –all the songs in *THoND*, *Hercules*, *Mulan*, and *Tarzan*; and two songs in *Aladdin*-. In 6 of these songs (21.5% of the songs), the number of words used in the Spanish subtitles exceeds the number of words in the SL lyrics (see tables 4.4 - 4.8):

THE HUNCHBACK OF NOTRE DAME			
Song	Lyrics SL	Subtitles	Extra words in subt. %
The Bells of Notre Dame	297	278	-6.39731
Out There	356	328	-7.86517
Topsy-Turvy Day	412	365	-11.4078
God Help the Outcasts	156	162	3.846154
Heaven's light	110	105	-4.54545
Hell Fire	198	203	2.525253
A Guy Like You	294	264	-10.2041
The Court of Miracles	143	120	-16.0839
The Bells of Notre Dame (rep)	56	47	-19.64
Total number of words	1966	1825	-7.75% average

Table 4.4. Comparison between number of words in SL lyrics and interlingual subtitles – *THoND*

HERCULES			
Song	Lyrics SL	Subtitles	Extra words in subt. %
I won't say (I'm in love)	238	209	-12.1849
One last Hope	281	243	-13.5231
Hero to Zero	269	259	-3.71747
The Gospel Truth I	131	118	-9.92366
Go the Distance	157	139	-11.465
A star is Born	116	105	-9.48276
The Gospel Truth II	38	37	-2.63158
The Gospel Truth II	74	79	6.756757
Total number of words	1304	1189	-7.02% average

Table 4.5. Comparison between number of words in SL lyrics and interlingual subtitles – *Hercules*

MULAN			
Song	Lyrics SL	Subtitles	Extra words in subt. %
A girl Worth fighting for	239	215	-10.0418
I'll Make a Man out of You	289	255	-11.7647
My reflection	89	85	-4.49438
Honor to us all	278	254	-8.63309
Total number of words	895	809	-8.73% average

Table 4.6. Comparison between number of words in SL lyrics and interlingual subtitles – Mulan

TARZAN			
Song	Lyrics SL	Subtitles	Extra words in subt. %
Strangers like me	226	228	0.884956
Son of Man	217	179	-17.5115
You'll be in my Heart	99	83	-16.1616
Two Worlds	161	168	4.347826
Two Worlds (finale)	42	43	2.380952
Total number of words	745	701	-5.2% average

Table 4.7. Comparison between number of words in SL lyrics and interlingual subtitles – Tarzan

ALADDIN			
Song	Lyrics SL	Subtitles	Extra words in subt. %
One Jump Ahead (reprise)	32	25	-21.87
Prince Ali (reprise)	101	85	-15.84
Total number of words			-18.85% average

Table 4.8. Comparison between number of words in SL lyrics and interlingual subtitles – Aladdin

As can be observed, in 22 songs (78.5% of the songs that have been interlingually subtitled) the number of words in subtitles is reduced in comparison with the number of words used in the SL. However, it is interesting to note that on average, the **interlingual subtitles of the songs analysed only contain 8.02% fewer words than the SL lyrics**. This number seems quite low in comparison with the average quantitative loss of information that takes place in subtitles which, according to Pedersen (2015), is around 33%.

On the other hand, if the number of words in the SL lyrics is compared against the number of words used in the ES dubbed lyrics of the same songs (see Appendix for more details), the quantitative loss ascends to 19.72%. In average, the number of words in interlingual subtitles surpasses the number of words of the dubbed versions by nearly 15%. This suggests that, in the case of song translating, the quantitative loss in the target message is greater when dubbing, than when subtitling.

4.5.2. Intralingual subtitles

The data are considerably different if the Spanish intralingual subtitles are observed. Intralingual subtitles (present in *TLM*, *Beauty and the Beast*, *Aladdin*, *TLK*, and *Pocahontas*) contain on average 18.05% fewer words than the SL lyrics. This figure contrasts with the 8.02% quantitative loss that occurs in interlingual subtitles.

Furthermore, it is interesting to observe that intralingual subtitles, as was previously mentioned, are not always a word-per-word reproduction of the dubbed TL lyrics. There are 40 songs that have been intralingually subtitled and 23 songs (57.5%) have exactly the same number of words in subtitles and in the dubbed lyrics, whilst 17 songs have a different number of words between the subtitles and the ES dubbed lyrics. The average difference between the number of words in subtitles and dubbed lyrics is only -0.51%. It could be initially hypothesised that this variation is caused by time and space constraints, since reduction from oral speech to written speech is a phenomenon that tends to take

place in subtitling in general. It is important to observe each case in order to analyse what are the reasons behind the variation in the number of words in intralingually subtitled songs.

Figure 4.10 shows the percentage of intralingually subtitled songs that have the same number of words as the ES dubbed song, as well as the percentage of songs that have a different number of words to the ES dubbed song (these are divided into two groups: songs with more words in the subtitles than in the ES dubbed lyrics, and songs with fewer words in the subtitles than in the ES dubbed lyrics).

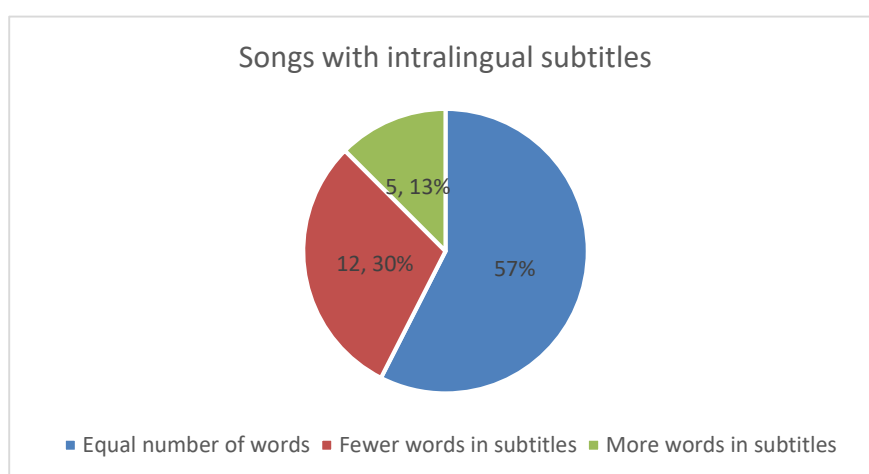


Fig. 4.10. Difference of words between ES dubbed song and intralingual subtitles

There are 17 songs with a different number of words between the subtitled and dubbed ES lyrics. 12 of these songs have fewer words on the subtitles than on the dubbed song, but, interestingly, 5 songs have more words in the subtitles. See table 4.9. for more details.

Songs with more words in subtitles	Songs with fewer words in subtitles
<i>Fathoms Below (TLM)</i> : 3.44%	<i>Under the Sea (TLM)</i> : -0.34%
<i>Part of your World (TLM)</i> : 3.17%	<i>Kiss the Girl (TLM)</i> : -0.62%
<i>Something There (Beauty and the Beast)</i> : 1.36%	<i>Belle (Beauty and the Beast)</i> : -2.6%
<i>Arabian Nights (Aladdin)</i> : 1.05%	<i>Gaston (reprise) (Beauty)</i> : -1.33%
<i>Steady as the Beating Drum (reprise) (Pocahontas)</i> : 29.16%	<i>Be Our Guest (Beauty)</i> : -0.3%
	<i>One Jump Ahead (Aladdin)</i> : -2.01%
	<i>Prince Ali (Aladdin)</i> : -13.81%
	<i>A Whole New World (Aladdin)</i> : -1.8%
	<i>Hakuna Matata (TLK)</i> : -0.63%
	<i>Mine, mine, mine (Pocahontas)</i> : -3%
	<i>Savages (Part I) (Pocahontas)</i> : -1.4%
	<i>Savages (Part II) (Pocahontas)</i> : -14.17%

Table 4.9. Songs with different number of words between ES lyrics and intralingual subtitles

4.5.2.1. Songs with more words in intralingual subtitles than in ES dubbed lyrics

Since intralingual subtitles are created from the dubbed songs it is surprising to observe that in five instances there are more words in the subtitles than in the ES dubbed lyrics. Each case is examined below²⁵:

- **Fathoms below (TLM)**. This is the first song that appears on the film, and is sung by the sailors. How the last two lines were dubbed and subtitled in ES is shown below:

SL lyrics	ES dubbing	ES subtitles
In mysterious fathoms below	Sentirás un	<i>Sentirás un hechizo especial</i>
In mysterious fathoms below	hechizo especial	<i>...En el misterio de las profundidades</i>

Interestingly, whilst in English “in mysterious fathoms below” is sung twice, in the ES dubbed song the line is only sung once, and this is rendered as “Sentirás

²⁵ Since the dubbed lyrics are analysed on Chapter Six, this section does not examine in detail the translation of the ES dubbed lyrics. Instead, this section compares how the Spanish subtitles differ from the ES dubbed lyrics.

un hechizo especial” [You will feel a special spell]. The intralingual subtitles for this first line are the same. However, when the second time the line is sung in English, in the ES dubbed song there are no words –only the instrumental arrangements can be heard-, whilst there is a Spanish subtitle for that line. This is “en el misterio de las profundidades” [in the mystery of the depths]. Whilst this rendering is linguistically closer to the English lyrics, including a subtitle that translates the English lyrics is inconsistent with the approach taken to subtitle the rest of the songs in this film.

- **Part of your world (TLM)**. The Spanish subtitles reproduce most of the ES dubbed song. However, the line “what’s the word again?” is sung in the dubbed ES song as “¿cómo dicen?” [how do you/they say?], whilst the subtitles show “¿cuál es la palabra?” [what’s the word]. Further on, Ariel sings in English “what’s the word?”. As can be seen below, the subtitles include the expression “¿cuál es la palabra?”, although this is not sung in Spanish.

SL lyrics	ES dubbing	ES subtitles
What’s a fire	¿Qué es fuego?	¿Qué es fuego? ¿Qué es quemar?
And why does it-	¿Qué es quemar?	Lo podré
What’s the word?	Lo podré...	¿cuál es la palabra?
Burn!	Ver	Ver

- **Something There (Beauty and the Beast)**. In this song the subtitles include the words “un par feliz” [a happy pair] twice, although in the ES dubbed song it is sung only once. Unlike in the previous examples, the extra words in the subtitles do not translate words present in the SL lyrics.

SL lyrics	ES dubbing	ES subtitles
Well, who'd have known?	¡Un par feliz!	-¡Un par feliz!
Well, who indeed	¡Que sí, que sí!	-¡Que sí, que sí!
And who'd have guessed	Va a comenzar la	<u>¡Un par feliz! Va a comenzar</u>
They'd come together	primavera en el jardín	<u>la primavera en el jardín</u>
On their own?		

- **Arabian Nights (Aladdin).** In this case, the subtitles contain one more word than the ES lyrics because in the dubbed ES song, the narrator sings “No debes olvidar” [You must not forget] and this is subtitled as “Nunca hay que olvidar” [Never has one to forget].
- **Steady as the Beating Drum (reprise) (Pocahontas).** This song has the most dramatic difference between the number of words in the ES lyrics and in the subtitles (29%), but it has to be highlighted that the number of words in this song is very low –only 31 in the SL– therefore, a difference of 7 words has a substantial impact on the percentage. As observed in the example extracted from *Part of Your World (TLM)*, the intralingual subtitles capture all the words from the ES dubbed lyrics, and also, add more words that seem to be a translation of some of the SL lyrics.

SL lyrics	ES dubbing	ES subtitles
As the river cuts his path	Como el río que al pasar	<u>Como el río que al pasar</u>
Though the river's proud and strong	Es tan fuerte y señorial	<u>Es tan fuerte y señorial</u>
He will choose the smoothest course	Con sabiduría igual	<u>Con sabiduría igual</u>
That's why rivers live so long	Tú, hija, también decidirás	<u>Tú, hija, también decidirás</u>
They're steady	Constante	<u>Por eso viven</u>
As the steady beating drum	Como el ritmo del tambor	<u>tanto tiempo los ríos.</u>
		<u>Constante</u>
		<u>Como el ritmo del tambor</u>

In this song, the line “That’s why rivers live so long” is rendered in the ES dubbed lyrics as “Tú, hija, también decidirás” [You, daughter, also will decide]. The subtitles transcribe this line, but afterwards, add “Por eso viven tanto tiempo los ríos”, which is a direct transfer of “that’s why rivers live so long”.

The reason why there are more words in the subtitles than in these five ES dubbed songs is not clear. As has been seen, including more words in the subtitles does not add more information to the TL in some cases. The existence of more words in intralingual subtitles seems to be anecdotal and perhaps caused by lack of attention, rather than being an intentional strategy to add information from the SL lyrics that was missing in the ES dubbed songs.

4.5.2.2. Songs with fewer words in intralingual subtitles than in ES dubbed lyrics

Regarding the 12 songs with fewer words in the subtitles, it could be thought that the reduction of number of words responds to time and space constraints. However, it seems that in more than half of the cases -in seven songs- this is not the case. For example, in the song *Gaston (reprise)* from *Beauty and the Beast* there are 75 words in the dubbed TL lyrics, and 74 words in the subtitles. The text “my what a guy! Gaston!” is dubbed as “¡Vaya un tiarrón! ¡Gastón!” [what a big guy! Gaston!] and subtitled as “¡vaya tiarrón! ¡Gastón!”. The article “un” is omitted in the subtitles, but there are no apparent reasons that might indicate that it was an intentional strategy of condensation. The same situation has been observed in the songs *Under the Sea (TLM)*; *Kiss the Girl (TLM)*; *Be Our Guest (Beauty and the Beast)*; *A Whole New World (Aladdin)*; *Hakuna Matata (TLK)*; *Savages (Part I) (Pocahontas)*.

On the other hand, there are five cases where the loss of words seems to be related to time and space constraints. These songs are: *Belle (Beauty and the Beast)*; *One Jump Ahead (Aladdin)*; *Pince Ali (Aladdin)*; *Mine, mine, mine (Pocahontas)*; and *Savages (Part II) (Pocahontas)*. Interestingly, in all of these songs there are several characters singing different messages at the same time, which provides extra amount of information sung in the same amount of time, thus creating constraints.

- The song **Belle from Beauty and the Beast** features at one point of the song several characters singing at the same time in the marketplace. Several utterances heard in the ES dubbed lyrics (marked in red below) are omitted on the subtitles due to time constraints.

SL lyrics	ES dubbing	ES subtitles
Bonjour! Pardon!	¡Bonjour! ¡Perdón!	¡Bonjour! ¿Qué tal?
Good day! Mais oui!	¿Qué tal? ¡Que sí!	¡Salchichas frescas!
You call this bacon?	¡Salchichas frescas!	¡Gruyére! ¡Azul!
What lovely grapes!	¿A cuánto van?	No sé si hay más.
Some cheese!	¡Gruyer!	¡Dejen pasar!
Ten yards!	¡Azul!	¡El pan...! ¿Atún?
One pound - excuse me!	¿Y aquel? ¡Perdón!	
I'll get the knife!	No sé si hay más	
Please let me through!	¡Dejen pasar!	
This bread!	El pan	
Those fish!	Atún	

- **In the song One Jump Ahead, from Aladdin**, there are 199 words in the dubbed lyrics, but only 195 words in the Spanish intralingual subtitles. At the end of the song, Aladdin sings as he is trying to escape from the soldiers, who are chasing him because he is a thief. As Aladdin sings, the soldiers

rhythmically shout at him. Intralingual subtitles only show Aladdin's utterances; the soldiers' utterances –written in brackets below - are omitted.

SL lyrics	ES dubbing	ES subtitles
One jump ahead of the hoof beats (Vandal!)	El rey burlando emboscadas (¡Rata!)	<i>El rey burlando emboscadas La ley me quiere atrapar</i>
One hop ahead of the hump (Street rat!)	La ley me quiere atrapar (¡Fresco!)	----- <i>Da igual soy mucho más listo</i>
One trick ahead of disaster (Scoundrel!)	Da igual, soy mucho más listo (¡Toma!)	<i>Son más, lo tengo previsto</i>
They're quick, but I'm much faster (Take that!)	Son más, lo tengo previsto (¡Esto!)	

- In **Prince Ali (Aladdin)**, there are 333 words in the dubbed ES song, whilst the subtitles only have 287 words. This song is mostly sung by the Genie, but at one point, the Genie transforms into a harem girl and sings in a balcony together with three other harem girls. The genie and the girls sing different lines simultaneously –the girls' lines are written in italics below:

SL Lyrics	ES dubbing	ES subtitles
Prince Ali	Gran Alí,	<i>Gran Alí</i>
Handsome is he!	Qué hombre es Alí	<i>Qué hombre es Alí, Alí Abábua</i>
Ali Ababwa	Alí Ababua	<i>Qué tendrás, qué les darás</i>
<i>There's no question that Ali's alluring</i>	<i>Ojalá que esto no sea un sueño</i>	<i>Sufren por ti</i>
<i>Never ordinary, never boring</i>	<i>Que su corazón no tenga dueño</i>	<i>Que salgan todas a ver</i>
That physique!	Qué tendrás	<i>Prepara el velo mujer</i>
How can I speak!	Qué les darás	<i>Que ya está el príncipe aquí</i>
Weak at the knee	Sufren por ti	<i>El gran Alí</i>
<i>Everything about the man just plain impresses</i>	<i>Nunca he visto un cuerpo así, ¡ay qué sofoco!</i>	
Well, get on out in that square	Que salgan todas a ver	
<i>He's a winner, he's a whiz, a wonder!</i>	<i>Para mí, su amor entero quiero</i>	
Adjust your veil and prepare	Prepara el velo mujer	
<i>He's about to pull my heart asunder!</i>	<i>Y si él se fija en mí me muero</i>	
To gawk and grovel and stare	Que ya está el príncipe aquí	
At Prince Ali	El Gran Alí	
<i>And I absolutely love the way he dresses!</i>	<i>Y me va a dar un soponcio como poco</i>	

Like in the previous example, the strategy taken in subtitling is to render the voice of the main character only: this way, only the Genie's lines are reflected in the subtitles.

- **In the song *Savages (Part II)*, (*Pocahontas*)**, the number of words used in the Spanish intralingual subtitles (109) is inferior than in the dubbed ES song (127). At one point of the song, there are three different texts sung simultaneously by different characters. A code of colours is used below to show the lines that are sung at once. Black is used to indicate that the lines are sung consecutively:

SAVAGES (PART II) (Fragment).

POCAHONTAS: Spirits of the **earth and sky**

NATIVE AMERICANS & SETTLERS: **It's them** or us

POCAHONTAS: Please don't let **it be too late**

NATIVE AMERICANS & SETTLERS: **They're just a bunch of filthy, stinking**

NATIVE AMERICANS: Savages!

SETTLERS: Savages!

NATIVE AMERICANS: Demons!

SETTLERS: Devils!

RATCLIFFE: Kill them!

NATIVE AMERICANS: Savages!

SETTLERS: Savages!

RATCLIFFE: What are we waiting for?

NATIVE AMERICANS & SETTLERS: Destroy their evil race, until there's not a trace left, **we will sound the drums of war, now we sound the drums of war**

POCAHONTAS: **How loud are the drums of war?**

RATCLIFFE: **Now we see what comes of trying to be chums**

NATIVE AMERICANS: **Now we sound the drums...**

SETTLERS: **Of course it means the drums...**

POCAHONTAS: **Is the death of all I love carried in the drumming of...**

NATIVE AMERICANS & SETTLERS: **of war!**

The ES dubbed song lyrics and the subtitled lyrics are shown below. They are shown side by side to ease comparison:

SAVAGES (PART II) (Fragment) – ES dubbing

POCAHONTAS: Dioses de **la tierra y mar**

NATIVE AMERICANS & SETTLERS: **Hay que** matar

POCAHONTAS: Dadme alguna solución

NAT. AMERICANS & SETTLERS: **No son más que un montón de sucios**

NATIVE AMERICANS: ¡Bárbaros!

SETTLERS: ¡Bárbaros!

NATIVE AMERICANS: ¡Diablos!

SETTLERS: ¡Monstruos!

RATCLIFFE: ¡Adelante!

NATIVE AMERICANS: ¡Bárbaros!

SETTLERS: ¡Bárbaros!

RATCLIFFE: ¿Por qué esperar ya más?

NA & SETTLERS: Destruílos sin piedad, ninguno
ha de salvarse, hoy tendremos
que luchar, hoy tendremos que
luchar

POCAHONTAS: ¿Es que deben pelear?

RATCLIFFE: Ya ven qué pasó por ser conciliador

NATIVE AMERICANS: Sin dudar hay que...

SETTLERS: Hoy habrá que ir a...

POCAHONTAS: ¿Por la muerte de mi amor han
de empezar a...?

NATIVE AMERICANS & SETTLERS: **lu...** char

INTRALINGUAL SUBTITLES

-Dioses de la tierra y mar

-Nos las pagarán

-Dadme alguna solución

-No son más que

Un montón de sucios

¡Bárbaros!

-¡Bárbaros!

-¡Diablos!

¡Adelante!

-¡Bárbaros!

-¡Bárbaros!

¿Por qué esperar ya más?

Destruídllos sin piedad

Ninguno ha de salvarse

¿Es que deben pelear?

Ya ven qué pasó

Por ser conciliador

¿Por la muerte de mi amor

Han de empezar a luchar?

It is unclear why the line “hay que matar” is subtitled as “nos las pagarán”.

The subtitled line has more characters, so the change does not respond to space constraints. However, because of space constraints, some of the words sung in the ES dubbed song –which have been underlined above- are not included in the subtitles.

- In the song *Mine, mine, mine (Pocahontas)* the reduction of words does not involve a loss of semantic information. Rather than omitting the lines sung by secondary characters, in this song the lines sung by Wiggins are shortened to “más, quiero, quiero más” [more, I want, I want more], instead of “más, quiero, quiero más, quiero, quiero más” [more, I want, I want more, I want, I want more].

SL lyrics	ES dubbing	ES subtitles
Hey, nonny nonny hi, nonny nonny	¡Más, quiero, quiero más, quiero, quiero más!	-¡Más, quiero, quiero, más! -¡Cómo me gusta!
Oh, how I love it!	¡Cómo me gusta!	-¡Más, quiero, quiero, más!
Hey, nonny nonny hi, nonny nonny	¡Más, quiero, quiero más, quiero, quiero más!	-¡Oro sin más!
Riches for cheap!	¡Oro sin más!	-¡Más, quiero, quiero, más!
Hey, nonny nonny hi, nonny nonny	¡Más, quiero, quiero más, quiero, quiero más!	-¡Hay más que nunca!
There'll be heaps of it!	¡Hay más que nunca!	

To conclude, when comparing the SL lyrics with the Spanish subtitles, there is an 8.02% quantitative loss in interlingual subtitles, whilst there is an 18% quantitative loss in intralingual subtitles. The information collected hereby seems to indicate that, as far as song translating is involved, more quantitative information is retained in subtitles than in dubbing, with the exception of parts where several characters sing at the same time different lines. In this case, a loss of information in the subtitles tends to take place. However, as shown in the example above, a loss of quantitative information is not always linked to a loss of semantic information.

4.6. ANALYSIS OF THE CORPUS: SUBTITLES

This section analyses how song lyrics have been subtitled into Spanish in the nine Disney Renaissance-period films. The “sing-along” extra features are excluded.

The first part of the section focuses on aspects that are unique to subtitling and are not present in dubbing: **layout**, **punctuation** and **spelling**. Both interlingual and intralingual subtitles are analysed in this section. Layout refers to the manner in which subtitles are presented on the screen: position on the screen, colour and font, number of lines. Regarding punctuation, the use of triple dots, dashes and inverted commas is analysed. As far as spelling is concerned, both a qualitative and quantitative analysis are carried out.

On the other hand, the second part of the analysis focuses on aspects linked to the interlingual translation of songs. The analysis observes how **rhyme**, **naturalness**, **sense** and **audiovisual cohesion** have been transferred to the subtitles. Only the films with interlingual subtitles are examined in this part of the analysis: *The Hunchback of Notre Dame*, *Hercules*, *Mulan* and *Tarzan*. The translation solutions for the songs that have been intralingually subtitled will be analysed in Chapter Six, since the interlingual translation process took place in dubbing, not in subtitling.

4.6.1 Aspects unique to subtitling

4.6.1.1. Layout.

Position on the screen. Díaz Cintas and Remael (2007: 87-88) explain that nowadays DVDs tend to have centred subtitles. Furthermore, they explain that normally, subtitles appear at the bottom of the screen.

In the analysis carried out all the subtitles analysed are centered. Besides, they normally appear at the bottom of the screen. The only exception where subtitles appear at the top of the screen is when the song coincides with the appearance of the opening credits at the bottom of the screen. This is the case of *Pocahontas*.



Fig. 4.11 Pocahontas – opening credits

Font and colour. In order to achieve better legibility, scholars recommend not using in the subtitles a type of font with serifs. None of the subtitles analysed present a typeface with serifs (except for the subtitles in sing along videos, but these are not part of the film). As for the colour used in subtitles, Ivarsson and Carroll (1998:115) explain that subtitles tend to be written in white or yellow. In the case of the films analysed, the colour chosen for all subtitles is white and they are black contoured. Furthermore, all of the subtitles of the songs are written in italics.

Number of lines. In this corpus, none of the cases analysed present more than two lines at a time. This has an impact when there are several lines sung at the same time. As it was explained in the previous section, because of space and time constraints some intralingual subtitles have to omit lines sung by secondary

characters, whilst the main character is singing at the same time a different line. The fact that only two lines are shown at one time means that the subtitler has to prioritise which voice is going to be subtitled. For example, in the case of the balcony scene in *Prince Ali (Aladdin)* –discussed in the previous section- the genie’s lines are subtitled, whilst the girls’ lines are not included in the subtitles. This means that some information is omitted.

4.6.1.2. Punctuation.

Díaz Cintas and Remael recommend that the subtitler of songs "apply the same punctuation rules as in the rest of subtitles" (2007:127) because that way the text is easier to read. Interestingly, it has been observed that the attitude towards punctuation differs between intralingual and interlingual subtitles. On the one hand, intralingual subtitles tend to be written with a capital letter at the beginning of each line, even if there are no stops before the capital letter (see figure 4.12).



Figure 4.12 Intralingual subtitles: Pocahontas

On the other hand, interlingual subtitles tend to convey with standard punctuation norms; that is to say, lines only start with a capital letter if they are preceded by a stop, a question mark or an exclamation mark. The only exception is the film *Mulan*: even though the film has interlingual subtitles, each line starts with a capital letter.



Figure 4.13 Interlingual subtitles: *Hercules*

Dashes. Marleau (1982:271-285) suggests that when subtitles have to reflect the lines of two different characters, a dash should be used before the first character of each line. Chaume (2004a:101) states that some of these suggestions have been modified over time and some translators only use a dash in the intervention of the second character.

The analysis carried out in both intralingual and interlingual subtitles shows that when two or more characters sing two different verses, or the same verse, but in a different time, this is indicated by using a dash at the beginning of each verse. Figure 4.14 shows that subtitles reflect two different utterances. While the first line is sung by a single character, by Sebastian the crab, the second line is sung by a group of characters -all the sea creatures in the first case.



Figure 4.14 TLM - style

Triple dots. Díaz Cintas and Remael (2007:113) explain that the tendency nowadays is not to use triple dots to indicate sentence continuation at the beginning of a subtitle, as it seems "a rather uneconomical way of conveying information in a professional practice where space is at a premium". If the subtitled line does not finish with a stop, the reader can imagine that the sentence continues in the next subtitle. Thus, Díaz Cintas and Remael recommend to use triple dots only to express pauses, hesitations or unfinished sentences. Nonetheless, they also explain that in the case of song lyrics, due to the fact that "the time allocated for the translation of one or two words can be very long", triple dots at the beginning of subtitles may be used to help internal cohesion. As a matter of fact, three cases of triple dots at the beginning of subtitles have been observed in the songs analysed:

- I. **Belle (Beauty and the Beast)**. In the marketplace scene –mentioned in the previous section- Gaston and the villagers sing:

Gaston: *Please let me through!*

Woman 1: *This bread!*

Man 1: *Those fish!*

Woman 1: *It's stale!*

Man 1: *They smell!*

Baker: *Madame's mistaken!*

The intralingual subtitles do not manage to capture all of the utterances made by the villagers because of time and space constraints (the expression “they smell!” -dubbed as “¡qué olor!” [what a smell!]- is not included in the subtitles). However, it is interesting to note the use of the triple dots to ensure that the audience is aware that the words “de ayer” are the continuation of “el pan”.

Spanish subtitles	Back translation
<i>¡Dejen pasar!</i>	[Let (me) pass through!]
<i>¡El pan...! ¿Atún?</i>	[Bread...! Tuna?]
<i>¡...de ayer!</i>	[...from yesterday!]
<i>¡Puede que no!</i>	[Maybe not!]

II. In the song *I Just Can't Wait to Be King (TLK)*, three characters sing different lines: Zazu, Simba and Nala. Zazu tries to explain a young Simba that until he grows up and becomes the king, he will have to listen to him, but Nala and Simba do not want to obey him yet:

Simba: *No one saying do this*
 Zazu: *Now when I said that...*
 Nala: *No one saying be there*
 Zazu: *What I meant was...*
 Simba: *No one saying stop that*
 Zazu: *What you don't realize...*
 Simba and Nala: *No one saying see here*
 Zazu: *Now see here!*

Zazu's utterances are continuously interrupted by Nala and Simba. This is portrayed in the Spanish intralingual subtitles with the use of triple dots at the end and at the beginning of his subtitles:

Spanish subtitles	Back translation
<i>Nadie que me diga</i>	[Nobody to tell me]
<i>Bueno, cuando dije que...</i>	[Well, when I said that...]
<i>Lo que debo hacer</i>	[What I must do]
<i>...por supuesto, pero...</i>	[...of course, but...]
<i>Nadie que me diga</i>	[Nobody to tell me]
<i>...no te das cuenta de que...</i>	[...don't you realise that...]
<i>Cómo debo ser</i>	[How I must be]
<i>¡Basta ya!</i>	[Enough already!]

III. In the song **The Bells of Notre Dame (THoND)**, triple dots are also used at the beginning of a subtitle to indicate continuation. In this case, between two lines of the song, a character exclaims –non musically– “¡El Juez Claude Frollo!” [Judge Claude Frollo!]. As figures 4.15-4.17 show, musicalized speech is indicated with the use of italics, and the triple dots help achieve internal cohesion.



Fig. 4.15-4.17 Triple dots in “The Bells of Notre Dame” (THoND)

Inverted commas. Díaz Cintas and Remael (2007:119) indicate that in order to highlight words or expressions, subtitlers may use inverted commas or italics, although inverted commas tend to be used more frequently. In the case of song subtitling, lyrics are already written in italics, therefore in order to highlight a word, inverted commas are used.

In the corpus, inverted commas are mainly used for four purposes: to highlight foreign words, to emphasize words that are phonetically incorrect, to indicate direct speech, and to stress a pun.

Inverted commas are used to highlight foreign words, as figure 4.18 shows:



Fig. 4.18 Inverted commas to highlight foreign words in THoND

Inverted commas are also used to indicate that the words highlighted in the subtitles are incorrect. The Spanish intralingual subtitles of the song 'No hay un genio tan genial', from *Aladdin*, reflect in some occasions non-standard Spanish. The Spanish singer, instead of articulating the ending of past participles as "-ado", pronounces them as "-ao", which is common in colloquial speech, but not acceptable in standard written texts. Subtitles reflect this lax pronunciation and write past participles between inverted

commas, as can be observed in figures 4.19 and 4.20, where instead of writing "dado", "quedado", "pasmado" and "chupado", subtitles write "dao", "quedao", "pasmao" and "chupao":



Fig. 4.19 Inverted commas in Aladdin: "pasmao"



Fig. 4.20 Inverted commas in Aladdin: "chupao"

These subtitles are intralingual and are thought to have a karaoke function, therefore the fact that non-standard Spanish is used in a written form is not as intrusive as with interlingual subtitles –as hearing viewers do not have to rely only on subtitles to decipher the message.

On the other hand, inverted commas are also used in the films analysed to express direct speech, as figures 4.21 and 4.22 illustrate:



Fig. 4.21 and 4.22. Inverted commas to indicate direct speech in Hercules

Finally, inverted commas are used in the films analysed to stress a pun (see page 197 for a detailed example).

4.6.1.3. Spelling.

Whilst every translation is expected to be free of spelling mistakes, it is even more important in the case of subtitles because correct spelling leads to better readability. Viewers have a limited amount of time to decode the subtitled text, and the existence of spelling mistakes might lengthen the time required to decode the subtitle. However, spelling mistakes have been observed in some subtitles. Table 4.10 compiles the spelling mistakes and typos found in the analysis, and classifies them in separate categories:

	Total	Percentage over the total of errors
Omission of accents	7	43.75%
Omission/Replacement of word caused by homophony	3	18.75%
Omission of exclamation marks	2	12.5%
Lack of capitalisation	2	12.5%
Errors caused by phonemes represented by two letters	2	12.5%
	16	100%

Table 4.10. Classification of spelling mistakes and typos in subtitles

Omission of accents.

The most common spelling mistake observed is the omission of accents in Spanish. Whilst in most instances these mistakes are not so intrusive as to cause difficulties during the decoding process, they certainly are a proof that either subtitlers do not have enough time to proofread, or that subtitles do not receive

as much attention as other translated products. The vowels that are coloured in red in the following table should have been accented in the subtitles.

FILM	SONG	Example
<i>THoND</i>	<i>Topsy Turvy</i>	<i>Unete a ladrones y vagabundos</i>
<i>THoND</i>	<i>God Help the Outcast</i>	<i>No sé si puedes oírme</i>
<i>Aladdin</i>	<i>One Jump Ahead</i>	<i>Que granuja y pillo Es este chico</i>
<i>Aladdin</i>	<i>One Jump Ahead</i>	<i>¿No podeis dejarme ir?</i>
<i>Aladdin</i>	<i>Prince Ali</i>	<i>¡Eh! ¡Tú! ¡Sí! ¡Y tú! No podeis faltar</i>
<i>Hercules</i>	<i>The Gospel Truth II</i>	<i>El regía el inframundo</i>
<i>Hercules</i>	<i>I Won't Say (I'm in Love)</i>	<i>¿A quién intentas engañar? El lo es todo para ti.</i>

Table 4.11. Omission of accents in Spanish subtitles: examples

Omission/Replacement of words caused by homophony:

In three cases, because of homophony, a word has been replaced by another, or has been completely omitted. See table below:

FILM	SONG	Example
<i>TLM</i>	<i>Part of your World</i>	<i>Pienso que ya lo entenderán Puesto que ----- No prohíben nada</i>
<i>TLM</i>	<i>Part of your World</i>	<i>Porque habrían de impedirme</i>
<i>Aladdin</i>	<i>One Jump Ahead</i>	<i>Creo que esto va acabar muy mal</i>

Table 4.12. Errors in Spanish subtitles caused by homophony: examples

The first two cases have been extracted from the same song: *Part of Your World* (*TLM*). In the first case, the intralingual subtitles show “pienso que ya lo entenderán” [I think that they will right away understand], instead of “pienso que allá lo entenderán” [I think that over there they will understand]. In the second case, the subtitles show “Porque habrían de impedirme// ir a jugar” [Because they would have to prevent me from going to play], instead of “¿Por qué habrían de impedirme ir a jugar?” [Why would

they have to prevent me from going to play?]. In both cases, the spelling mistakes affect the meaning of the Spanish subtitles.

In the song *One Jump Ahead (Aladdin)*, one of the subtitles is “Creo que esto va acabar muy mal” [I think this is *going end* very badly]. The preposition “a” between the verbs “va” and “acabar” is omitted. In this case, meaning is not altered, but the preposition is necessary in order to create a grammatically correct sentence.

Omission of exclamation marks:

This is not an intrusive error, as it does not alter the meaning of the Spanish subtitles, but it shows lack of attention. There are two instances where exclamation marks have been omitted:

FILM	SONG	Example
<i>Aladdin</i>	<i>Prince Ali</i>	<i>¡Y si mueren lo harán por ti!</i> <i>¡Sí!, por ti!</i>
<i>THoND</i>	<i>Topsy Turvy</i>	<i>¡Ved a la chica más bella</i> <i>de Francia</i> ----- <i>efectuar su entrada</i> <i>para hechizaros.</i>

Table 4.13. Omission of exclamation marks in Spanish subtitles: examples

In the song *Prince Ali (Aladdin)*, the subtitler forgot to include an exclamation mark before “por ti!”; it should be “¡por ti!”. As figure 4.23 shows, it is noticeable, but does not have any impact on the semantic information received by the readers.



Fig. 4.23. Lack of exclamation mark in subtitles (*Aladdin*)

The second case might be less noticeable by the readers because the exclamatory sentence is split over two subtitles. The first subtitle, with two lines, has an opening exclamation mark (¡), but the second subtitle, instead of finishing with a closing exclamation mark, finishes with a stop.

Lack of capitalisation.

Like in the previous example, this type of mistake does not alter the meaning of the subtitles, but shows lack of proofreading. The letters that should have been capitalised are highlighted in red on the table below:

FILM	SONG	Example
THoND	Out There	que pasea libremente por doquier.
		un solo día, y luego
THoND	Topsy Turvy	Baila, Esmeralda...
		i baila!

Table 4.14. Lack of capitalisation in Spanish subtitles: examples

Errors caused by phonemes represented by two letters:

FILM	SONG	Example
THoND	Out There	-Ahí fuera serás el hazmereír... -Sólo un monstruo.
Hercules	I Won't Say I'm in Love	No lo nieges , está claro que es amor.

Table 4.15. Errors caused by phonemes represented by two letters in Spanish subtitles: examples

In the song word *Out There* (THoND) the word "hazmereír" is used instead of "hazmerreír" (see fig. 4.24).



Fig. 4.24. Spelling mistake "hazmereír" (THoND)

Possibly, the spelling mistake in the song *I Won't Say (I'm in Love)* (see fig. 4.25.), is the most intrusive, as the word "nieges", that appears in the subtitles, is not pronounced as "niegues", the word that should be written.



Fig. 4.25. Spelling mistake "nieges" (Hercules)

Forgetting to include the letter "u" to change the sound /x/ into /g/ is a mistake made by some children that are starting to learn how to write. It is important to remember that translating for children can have a pedagogic goal too and may contribute to enlarging children's knowledge of vocabulary and to improving their spelling mistakes. Therefore, in the case of subtitles for children, it might be particularly important that there are no mistakes.

Furthermore, the existence of spelling mistakes might jeopardise the credibility of the product, the translating team, or the multinational.

4.6.2. Aspects linked to the translation of vocal music in AVCs

4.6.2.1. Rhyme.

The interlingual subtitles analysed are not designed to be sung. The general approach towards rhyme observed in the Spanish subtitles is not to maintain it. This decision makes the translating activity less constrained. However, one case of unexpected rhyme as a mechanism to create humour has been observed and it seems that the subtitles have attempted to recreate it. In the song "One Last Hope" (*Hercules*), a young Hercules, once he discovers that he is Zeus' son, asks Phil to train him in order to become a hero. Phil at first refuses to train him because he had many disappointments in the past. Furthermore, Phil does not believe that Hercules is Zeus' son. At one point of the song, the satyr sings:

*Each and ev'ry one a disappointment
Pain for which there ain't no ointment
So much for excuses
Though a kid of Zeus is
Asking me to jump into the fray
My answer is two words:*

Whilst Phil sings “my answer is two words” his body language suggests that he is going to reject Hercules’ proposal to become his trainer (see figure 4.26).



Fig. 4.26. Phil’s body language (*Hercules*)

Furthermore, since the rhyme scheme seems to be AA BB CC -(disappointment – ointment), (excuses – Zeus is)- the audience might anticipate an answer that rhymes with the word “fray”. These visual and rhyming hints seem to indicate that Phil’s next two words are: “no way”.

However, Phil suddenly is struck by a lightning bolt –thrown by Zeus- and his answer is “O.K”. This answer also rhymes with the word “fray”, but creates a humorous effect because the audience were induced to think that he would refuse Hercules’ proposal.

The Spanish subtitles partially reproduce this effect:

<i>Aunque un hijo de Zeus</i>	[Although a son of Zeus]
<i>me está pidiendo que salte</i>	[is asking me to jump]
<i>a pelear,</i>	[to fight]
<i>le contestaré en dos palabras.</i>	[I will answer him in two words]

Like in the English song, “a pelear” rhymes with an expression that has two words and expresses rejection: “ni hablar”, which figuratively means “no way”. Phil’s answer in the Spanish subtitles is: “O.K.” In this case, the answer in Spanish does not rhyme with the word “pelear”. The English expression

“O.K.” is recognisable by the Spanish-speaking audience, therefore it might have been left as in English because of the *vulnerability* of subtitling.

Chapter Six explains how this case of unexpected rhyme was translated into ES and AS, and also analyses other cases of unexpected rhymes that are present in songs that have not been interlingually subtitled.

4.6.2.2. Naturalness

The fact that the interlingual subtitles analysed are not created to rhyme leaves the subtitler more flexibility regarding word order than they would have if subtitles had to rhyme. In consequence, the Spanish subtitles observed tend to favour a natural word order. The original syntactic structure of the SL text is sometimes changed in order to achieve a more natural syntax in Spanish. For example, in the following example the passive structure present in the SL text is changed in into an active voice structure in Spanish.

“The Gospel Truth III”, (<i>Hercules</i>)		
Though Hades’ horrid plan	<i>Y aunque Hades tramó</i>	[And although Hades
Was hatched before Herc	<i>su horrible plan</i>	hatched his horrible plan
cut his first tooth	<u><i>antes de que a Herc</i></u>	before Herc’s first tooth
	<u><i>le saliera el primer diente,</i></u>	came through]

In this particular case, “though Hades’ horrid plan was hatched” was translated into a single subtitle. Therefore, even though the Spanish subtitle does not replicate the SL syntactical structure, the linguistic content in the subtitles is shown in synchrony with the SL content.

The following example, from *THoND*, shows another case in which the Spanish subtitles have a natural word order, although the English lyrics display a reversed word order. As can be seen, the prepositional phrase “of my virtue” is written before the adjective “proud”, although normally such complements are written after the adjective. In the English song, the natural word order is reversed in order to create a rhyme (*proud* and *crowd*). In the Spanish subtitles, natural word order is favoured and rhyme is not taken into account.

“Heaven’s Light/Hellfire” (THoND)		
Of my virtue I am justly proud	<i>Estoy justamente orgulloso de mi virtud.</i>	[I am justly proud of my virtue
Beata Maria	<i>Santa María,</i>	Saint Mary
You know I’m so much purer than the common, vulgar, weak licentious crowd	<i>sabes que soy mucho más puro que esa chusma tan vulgar, débil y licenciosa.</i>	You know that I am much purer than that rabble, so vulgar, weak and licentious]

Both examples above show that the natural word order has been favoured when a sentence is written in a single subtitle. However, a sentence may have to be split into two subtitles because of the rhythm of the song. In this case, in order to make sure that the information in English and the information in the subtitles is shown in synchrony, it may not be possible to alter the SL syntactic structure in the subtitles. Thus, the logical word order may be sacrificed in the subtitles in order to create a translation that presents the content in time synchrony to the soundtrack. The following two examples illustrate this scenario.

“A Guy like You” (THoND)		
A guy like you	<i>Un tipo como tú</i>	[A guy like you
She’s never known, kid	<i>jamás ha conocido, chico,</i>	never has she known, kid]

“One World, Two Families” (*Tarzan*)

A simple life	<i>Su sencilla vida</i>	[Their simple life
They live in peace	<i>viven en paz</i>	They live in peace]

In both examples, the English lyrics contain a hyperbaton. The syntactic structure in the SL lyrics is OSV, instead of SVO. In the Spanish subtitles the object also precedes the verb. It is important to highlight that this least common word order in interlingual subtitles has only been observed when a sentence is split over two subtitles.

The following example also shows an uncommon word order in the Spanish subtitles. In this case, a verbal periphrasis -puede honrar [she can honour]- is separated over two subtitles.

“Honour to Us All” (*Mulan*)

A girl can bring her family	<i>Una chica puede a su familia</i>	[A girl can her family
great honour in one way	<i>Honrar de una manera</i>	Honour in one way

The expression “can bring great honour” is condensed in Spanish with two words “puede honrar” [can honour]. However, the direct object, rather than following the verbal periphrasis, is placed in the middle of it, resulting in the inversion of the natural word order. By separating the verbal periphrasis, the information in Spanish is transferred in synchrony with the SL soundtrack. In other words, if the verbal periphrasis was included in the first subtitle “una chica puede honrar a su familia”, the Spanish subtitles would include some information before it is sung in English.

Overall, logical word order is respected in the Spanish interlingual subtitles.

Chapter Six analyses the extent to which naturalness is affected in the dubbed Spanish lyrics.

4.6.2.3. Sense.

This section analyses how the linguistic content of the SL songs is transferred to the TL subtitles. Due to the space restrictions it seems that the whole spectrum of possible translation strategies to use in subtitles is reduced. For example, translator's notes²⁶ or long periphrasis might not be used because of extralinguistic constraints. The following section uses and explains Gottlieb's (1992:166) taxonomy of translation strategies, which are: **transfer**; **paraphrase**; **expansion**; **imitation**; **transcription**; **dislocation**; **condensation**; **decimation**; **deletion**; and **resignation**.

Table 4.16 shows the frequency of each strategy in the songs that have been interlingually subtitled:

Type of strategy	Number of segments	Frequency
Transfer	572	63.6%
Paraphrase	178	19.8%
Expansion	14	1.55%
Imitation	4	0.45%
Transcription	0	0%
Dislocation	2	0.2%
Condensation	100	11.1%
Decimation	8	0.9%
Deletion	12	1.3%
Resignation	10	1.1%
	900	100%

Table 4.16 Frequency of strategies used in the Spanish interlingual subtitles

²⁶ However, translator's notes are not uncommon in fansubbing of Japanese anime. (See Ferrer 2005)

Petersen (2011: 20) explains that “it is virtually impossible to discuss the process of subtitling without discussing condensation”. Subtitles often have to condense information in order to fit in the time and space restrictions, and in order to be readable to the average viewer. This analysis shows that condensation is used in only 11.1% of the segments examined. At first sight, the data compiled reveal that transfer, imitation, extension and paraphrase account for 85.4% of all strategies observed in the corpus, which indicates that a vast proportion of the SL content is transferred into the TL subtitles. A closer inspection is needed to reveal to what extent content is lost in the other strategies (condensation, decimation, deletion, resignation and dislocation).

Examples of each strategy are analysed hereafter, with the exception of transcription, since there are no incidences of this strategy in the songs examined.

- **Transfer.**

With this strategy, the expression in the SL is fully conveyed in the TL. This strategy is the most common amongst the corpus of study. Examples of transfer are:

“Two Worlds”, <i>Tarzan</i>		
Put your faith	<i>Pon tu fe en lo que</i>	<i>[Put your faith in what you</i>
in what you most believe in	<i>tú más creas,</i>	<i>most believe,</i>
Two worlds,	<i>dos mundos,</i>	<i>two worlds,</i>
one family	<i>una familia.</i>	<i>one family.</i>
Trust your heart	<i>Confía en tu corazón,</i>	<i>Trust your hearth,</i>
let fate decide	<i>deja que el destino decida</i>	<i>Let that fate decides</i>
To guide these lives we see	<i>guiar esas vidas que vemos.</i>	<i>To guide those lives we see]</i>

“Strangers like me”, *Tarzan*

Whatever you do,	<i>Hagas lo que hagas</i>	[Whatever you do
I'll do it too	<i>yo también lo haré.</i>	I will also do it
Show me everything and	<i>Enséñamelo todo y dime cómo</i>	Show me all and tell me how
tell me how	<i>todo tiene un significado,</i>	Everything has a meaning
It all means something	<i>aunque no para mí.</i>	Although not for me]
And yet nothing to me		

“The Gospel Truth III”, *Hercules*

Young Herc was mortal now	<i>El joven Herc ya era mortal,</i>	[Young Herc now was mortal,
But since he did not drink the	<i>pero como no bebió</i>	But since he didn't drink until
last drop	<i>hasta la última gota,</i>	the last drop,
He still retained his godlike	<i>conservaba aún la fuerza</i>	He kept still the strength of a
strength	<i>de un dios,</i>	god]

The incidence of transfer is particularly present in the songs from the film *Tarzan*.

This might be due to the fact that the songs from this film do not contain jokes or idioms. Besides, the images do not interact with the linguistic code as much as in the other films of the corpus. As it will be seen later, the presence of jokes and the interaction between the visual code and the linguistic code pose challenges in the translation that are solved -in most cases- through the use of other strategies, such as paraphrase or dislocation.

- **Paraphrase.**

With this strategy the semantic content of the SL expression is retained in the subtitles, although the syntactic content of the expression is not directly transferred into the TL. Paraphrase is commonly used to translate idioms that are not visualised in the AV product, as the following examples show:

In *Mulan*, whilst Mulan's mother and grandmother are trying to change Mulan's hair, clothes and make-up to meet the matchmaker, Mulan's grandmother sings:

"Honor to Us All", *Mulan*

We're going to turn this sow's ear Into a silk purse	<i>Vamos a convertir este trapo En un paño de seda.</i>	[We are going to transform this rag into a silken cloth]
---	---	--

The expression "you can't make a silk purse out of a sow's ear" is used to convey that it is impossible to transform something that is naturally bad into something good. Rather than being literally translated into Spanish, the subtitles use a paraphrase. Whilst the Spanish subtitles do not replace an idiom with another idiom, the sense is transferred: Mulan is going to look much better after their intervention.

In the same song, after Mulan has been dressed and prepared by her mother and her grandmother, the women seem to be satisfied of their achievement and they sing:

"Honor to Us All", *Mulan*

How could any fellow say no sale	<i>¿Cómo podría rechazarte un hombre?</i>	[How could a man reject you?]
-------------------------------------	---	----------------------------------

The Spanish subtitles use a paraphrase and, instead of referring to the concept of a "sale" in order to express that Mulan will now find a husband, the same idea is transferred in a seemingly more politically correct manner.

In the song “Topsy-Turvy Day” (*THoND*), the idiom “to be in store” is replaced with a paraphrase in the Spanish subtitles that renders its metaphoric meaning:

“Topsy-Turvy Day”, *THoND*

Here it is, you know exactly what’s in store	<i>Aquí está, sabéis exactamente qué va a pasar</i>	[Here it is, you know exactly what is going to happen]
---	---	---

Likewise, in the song “Hero to Zero” (*Hercules*), when the muses sing about how fast Hercules reached his popularity, a paraphrase is used to translate the following expression:

“Hero to Zero”, *Hercules*

He hit the heights at breakneck speed	<i>Llegó a la cumbre a la velocidad del rayo</i>	[He arrived to the summit at the speed of lightning]
--	--	---

Apart from translating idioms, a paraphrase can also be used to replace culture-specific items. In the song “Go the Distance”, from *Hercules*, the unit “mile” is not translated literally into Spanish. Instead, the subtitle uses a paraphrase to avoid using the unit of measurement.

“Go the Distance”, *Hercules*

I know every mile Will be worth my while	<hr/> <i>Sé que cada paso</i> <hr/> <i>merecerá la pena,</i> <hr/>	[I know that every step will be worth it]
---	--	--

Furthermore, a paraphrase can be used to translate humour. For example, in the song “Topsy-Turvy Day” (*THoND*), Clopin explains that in Topsy-Turvy Day there is a big party in the town, which ends by electing a person as “the king of fools”.

“Topsy-Turvy Day”, *THoND*

And pick a king who'll put the “top” in Topsy-Turvy Day	<u>y para coronar el día elegimos al Rey.</u>	[and to crown the day we pick a king]
---	---	--

The SL lyrics play with the words “top” and “Topsy-Turvy”. The Spanish subtitles manage to render the same idea, and also, in this case, a similar effect, as in Spanish the word “coronar” means “to top”, but also, “to crown”. Since a king will be elected on that day, the choice of lexis also creates a wordplay in the Spanish subtitles.

Finally, this section includes two paraphrases that are interesting because they are related to purification and pedagogical goals, two concepts explored in Chapter Two. Both are part of the song “The Gospel Truth I” (*Hercules*). The first example uses an expression in Spanish with a higher register than the expression used in the SL:

“The Gospel Truth I”, *Hercules*

Back when the world was new	<u>En los albores del mundo</u>	[in the dawns of the world]
--------------------------------	---------------------------------	--------------------------------

The word “albor” means “dawn”, but it metaphorically refers to “beginning”. This is a literary expression and is not normally part of children’s active vocabulary. Chapter Two explored that some authors believe that it is one of the translator’s duties to enhance children’s vocabulary. This specific example is a case of translator’s intervention to enrich the lexicon with which children come into contact.

“The Gospel Truth I”, *Hercules*

He zapped	<i>Tronó y encarceló</i>	[He thundered and
Locked those suckers in a	<u><i>a esos malvados bajo tierra.</i></u>	incarcerated those evil
vault		people under ground]

It is interesting to observe how “in a vault” becomes “under ground” in Spanish, but it is particularly interesting to see that the informal word “sucker” becomes a more neutral “malvado” [evil] in Spanish.

- **Expansion.**

Gottlieb (1992:294) suggests that this strategy can be used, for example, to render culture-specific items. In this case, more words are added in order to explain the SL CSI. However, none of the cases of expansion observed seem to be related to culture-specific references.

There are 14 cases of expansion in the subtitles, and this strategy is used in 1.55% of the cases analysed. The following selected examples illustrate occurrences of expansion in the Spanish subtitles. The words that have been added to the subtitles are highlighted in the back translation:

“Honor to Us All”, *Mulan*

Beads of jade	<i>Cuentas de jade</i>	[Beads of jade to
For beauty	<u><i>Para realzar tu belleza</i></u>	highlight your beauty]

“Bells of Notre Dame”, *THoND*

The city awakes	<i>la ciudad despierta al son</i>	[the city awakes to the
To the bells of	<i>de las campanas de Notre Dame</i>	sound of the bells of
Notre Dame		Notre Dame]

“Out There”, *THoND*

Out there Strolling by the Seine	<i>Ahí afuera, paseando por las orillas del Sena</i>	[Out there, walking by the banks of the Seine]
-------------------------------------	--	---

“Heaven’s Light/Hellfire”, *THoND*

But she will be mine Or she will burn!	<i>pero será mía, o si no... ardará.</i>	[but she will be mine or if not She will burn]
---	--	---

“Topsy-Turvy Day”, *THoND*

And it's the day we do the things that we deplore On the other three hundred and sixty-four	<i>Hoy es el día que hacemos cosas que nos horrorizan los restantes trescientos sesenta y cuatro días.</i>	[Today is the day we do things that appal us the remaining 364 days]
--	--	---

“Go the Distance”, *Hercules*

I would go most anywhere to feel like I belong	<i>Iría a cualquier parte para sentir que pertenezco a ese lugar</i>	[I would go anywhere to feel that I belong to that place]
---	--	---

In the last example, the words “a ese lugar” [to that place] are possibly added because of grammatical reasons, since the verb “pertenecer” [to belong] requires the use of an indirect object.

As can be seen in the examples above, expansion is used to add information that was implicit in the SL lyrics, but this strategy is not related in any of the cases to the transfer of culture-specific items.

- **Imitation.**

This strategy preserves exactly an SL expression in the TL. Gottlieb suggests that it is usually used to subtitle proper names. This is the case of the corpus

analysed. There are only four instances of imitation, all of them observed in the songs of the film *Hercules*. In three of these instances the name “Hercules” is included in the subtitles -although adapted to the Spanish spelling, which is “Hércules”. In other case, the expression “O.K.” is left intact in the subtitles.

- **Dislocation.**

Gottlieb (1992: 166) affirms that this strategy is used when the effect is more important than the content, so the content is adjusted in the TT. He suggests that this strategy is linked to “musical or visualized language-specific phenomena”. Only two cases of dislocation have been observed and both of them are used in order to create audiovisual cohesion in the TT. Therefore, these cases will be analysed in section 4.6.2.4.

- **Condensation.**

This strategy provides a concise rendering of the ST whilst conveying its meaning and most of the content of the original.

“Topsy-Turvy Day”, *THoND*

Leave your looms and milking stools	<u><i>Dejad telares y vacas, guardad gallinas y mulas...</i></u>	[Leave looms and cows
Coop the hens and pen the mules		Coop hens and mules]

“Topsy-Turvy Day”, *THoND*

Dross is gold and weeds are a bouquet	<u><i>La hojalata es oro y los hierbajos, flores.</i></u>	[The dross is gold and the weeds, flowers]
--	---	---

“Topsy-Turvy Day”, *THoND*

Beat the drums and blow the trumpets	<u><i>Tocad tambores y trompetas.</i></u>	[Play drums and trumpets]
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“The Court of Miracles”, *THoND*

Here in the Court of Miracles Where it's a miracle if you get out alive!	<u><i>De la Corte de los Milagros es un milagro salir vivo</i></u>	[Of the Court of Miracles It is a miracle to get out alive]
---	--	--

“You'll be in my Heart”, *Tarzan*

My arms will hold you	<u><i>Te abrazaré</i></u>	[I will hug you]
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As can be seen, no substantial content is lost through this strategy.

- **Decimation.**

Decimation refers to the total omission of some important parts of the speech. There are eight instances of decimation in the songs, all of them in *THoND* -in “Topsy-Turvy Day” and “A Guy Like You”. Furthermore, all of the cases of decimation observed take place when two different messages are being sung simultaneously by different characters.

“Topsy-Turvy Day” (THoND)²⁷

Clopin: Hail to the king!	<i>¡Aclamemos al Rey!</i>
Crowd: Once a year we turn all Paris upside down.	<i>¡Y vaya rey!</i>
Cl: Oh, what a king!	<i>Jamás tuvimos un rey igual</i>
Cr: Once a year, the ugliest will wear a crown.	
Cl: Girls, give a kiss	
Cr: Once a year on Topsy Turvy Day	
Cl: We’ve never had a king like this	

“A Guy like You” (THoND)

V&L: A guy like you	<i>un tipo como tú,</i>
Hugo: With all you bring her	<i>que tanto puede aportarle,</i>
V&L: I tell you Quasi, there never was	<i>hasta un tonto podría decirte</i>
Hugo: A fool could tell, it’s why she fell	<i>que se enamoró de quien tú sabes.</i>
V&L: another, was he? From king to	<i>Le haces “tilín”</i>
Hugo: for you know who!	<i>Tú tocas la campana</i>
V&L: serf to bourgeoisie!	
Hugo: You ring the bell	
V&L: They’re all second stringer	
All: You’re the bell ringer!	

All of the segments highlighted in red are completely omitted in the Spanish subtitles.

- **Deletion.**

Deletion, as its name reveals, also refers to the omission of some parts of the speech. Unlike in decimation, the parts of the speech that are omitted are parts of less importance. In the case of the songs analysed, deletion is used in the

²⁷ A back translation is not offered since it is not necessary for the purpose of showing which parts of the speech are missing.

subtitles in order to omit segments of the lyrics that are sung repeatedly. For example, whilst in the song “Zero to Hero” (*Hercules*) the muses sing the word Hercules six times at one point of the song, the Spanish subtitles only include the word Hércules once. In the song “I’ll Make a Man out of You” (*Mulan*), the choir repeats the expression “be a man” nine times, in different parts of the song. However, this is only subtitled three times as “sé un hombre” [Be a man]. Likewise, at the end of the song “The Bells of Notre Dame” (*THoND*), the word “bells” is repeated nine times. The subtitles include the word “campanas” six times. Finally, the song “Topsy-Turvy Day” (*THoND*) also includes deletions. The expression “Topsy-Turvy” is repeated through the song, but it is not always subtitled.

- **Resignation.**

According to Gottlieb (1992:167), resignation often occurs in subtitling when the translator struggles to render “tricky idioms and other culture/language-specific elements because of negative feedback from the non-verbal tracks.”

The following example, from the song “Zero to Hero” (*Hercules*), illustrates the challenges of translating wordplays. In this song the muses sing how Hercules - Herc, for them- becomes a hero:

*From appearance fees and royalties
Our Herc had cash to burn
Now nouveau riche and famous
He could tell you what’s a Grecian urn*

The last line could be interpreted as “what is a Grecian urn” or “what does a Grecian earn”. The pun is also audiovisual, as the visual code shows Hercules’ face being painted on several Greek urns. The Spanish subtitles are:

<i>Con tanto "caché"</i>	[With so many “appearance fees”
<i>y tanto "royalty",</i>	And so many “royalties”,
<i>nuestro Herc ya no sabía</i>	Our Herc didn’t know anymore
<i>en qué gastar.</i>	on what to spend
<i>Ahora se ha hecho rico,</i>	Now he’s become rich, he’s famous...
<i>es famoso...</i>	And he knows a lot about Greek ceramics]
<i>Y sabe mucho de cerámica</i>	
<i>griega.</i>	

The subtitles therefore fail to reproduce the joke, but manage to preserve the cohesion between images and the linguistic code.

The same song includes other humorous lines that present a problem in translation.

“Hero to Zero”, *Hercules*

And they slapped his face	<i>Estampaban su cara</i>	[They slapped his face
on every vase	<i>en cada vasija...</i>	on every pot...
On every “vahse”	<i>En cada jarrón.</i>	On every vase]

In this part of the song, two of the muses sing about how famous Hercules has become. One of them -Thalia- sings "and they slapped his face on every vase" and pronounces the word as /veis/. Another muse -Clio- reacts by hitting Thalia's head with a stick and correcting her pronunciation: "on every vase" /va:z/. Both muses use the same word to refer to the same object, but pronounce the word differently. The Spanish subtitles use two (near)synonyms to refer to the object, but the effect of the SL lyrics is not transferred.

“Hero to Zero”, *Hercules*

Who put the “glad” in “gladiator”?	<i>¿Quién es un gladiador feliz?</i>	[Who is a happy gladiator?]
---------------------------------------	--	--------------------------------

In this part of the song, the adjective “glad” is intentionally used because it is a part of the word “gladiator”. Whilst the meaning is more or less transferred in the Spanish subtitles, the wordplay is lost.

“One Last Hope”, *Hercules*

I’ve been out to pasture, pal, my ambition gone	<i>Estoy jubilado, amigo, ya no tengo ambición.</i>	[I am retired, friend, I have no ambition anymore]
--	---	---

“To put someone out to pasture” is an idiom that means to force someone to retire. The song “One Last Hope” is sung by Phil, who is a Satyr (half-human, half-goat). Since he uses the idiom, the metaphor acquires a double meaning, as its literal sense also applies to this context. The Spanish subtitles translate the metaphoric sense only. Therefore, the pun is lost in the subtitles.

“One Last Hope” (*Hercules*)

I’m down to one last shot and my last high note Before that blasted Underworld gets my goat	<i>Es mi última oportunidad, lo sé, antes que el inframundo me reclame.</i>	This is my last opportunity, I know, Before the Underworld calls for me.
--	---	---

“Topsy-Turvy”, *THoND*

See the finest girl in France Make an entrance to entrance	<i>¡Ved a la chica más bella de Francia efectuar su entrada para hechizaros.</i>	[See the most beautiful girl in France make her entrance to enchant you]
---	--	--

In this example, polysemy is used as a figure of speech in the English lyrics. The word “entrance” is used as a noun and as a verb, however, in Spanish the effect

is lost, as two different words are used to translate “entrance” as a noun, and “entrance” as a verb.

“Topsy-Tuvy”, *THoND*

Scurvy knaves are extra scurvy On the 6 th of “Januervy”	<i>los granujas más granujas el día 6 de enero</i>	[the knavest knaves on the 6 th of January]
---	--	---

In order to achieve rhyme in the SL lyrics, the word “January” is transformed into “Januervy” -this has a humorous effect. The interlingual subtitles from this corpus do not attempt to preserve rhyme. In this case, the humorous effect is lost in the subtitles, although the meaning is preserved.

Visual elements are also related to some cases of resignation. These are analysed on the next section.

4.6.2.4. Audiovisual cohesion.

As seen in Chapter One, the interaction between the visual code and the linguistic code may pose some constraints in the translation of songs, especially when audiovisual puns are involved, as they might not be easily transferred in the TL.

The visual code does not always interact directly with the linguistic code. In most cases, although the visual code portrays the characters singing, the images shown do not illustrate the message that is sung in the SL lyrics. Images in this case are neither a constraining element, nor a supporting element, and do not interfere in the subtitling process.

However, the images that are shown whilst the songs are sung sometimes interact directly with the lyrics. There are two types of interaction between the images and the lyrics: the linguistic code might be supported by the visual code (the images illustrate what is being sung, but do not alter the meaning of the lyrics); and the linguistic code might be expanded by the visual code (a new dimension is added to the linguistic code through the use of images).

4.6.2.4.1. Visual code supports linguistic code.

In this case, the visual code illustrates the information that is transmitted in the linguistic code. The images, therefore, support and reinforce the information provided through the linguistic code. Without the images shown the linguistic information transmitted to the audience would be unchanged.

For example, in the song “Strangers Like Me” (*Tarzan*) the line “take my hand” is heard when Tarzan offers his hand to Jane and takes Jane’s hand. The images do not alter the information provided through the linguistic code; they only illustrate it. This example is translated literally in the subtitles as “Coge mi mano”.



Fig. 4.27. Audiovisual cohesion -take my hand (Tarzan)

Another example of the images illustrating the lyrics is found in the song “The Court of Miracles” (*THoND*). Clopin describes a mythical place, where the lame can walk “and the blind can see”. As he sings these last words, the audience can see a group of men that are disguised as blind people, and then take off their masks and glasses to reveal that they can see.



Fig. 4.28 & Fig. 4.29 Audiovisual cohesion -the blind can see (*THoND*)

The Spanish subtitles are:

Donde los cojos pueden andar.
Y los ciegos pueden ver.

[Where the lame can walk]
[And the blind can see]

In both examples, the linguistic information can be rendered in the Spanish subtitles whilst respecting audiovisual cohesion.

However, one case has observed in which the Spanish subtitles are not able to render all the information captured in the SL lyrics and in the images. In this case, the images may support the translating process, by adding an element that is omitted in the subtitles due to the limit of characters. Figures 4.30. and 4.31. belong to the song “Topsy-Turvy Day”, from *THoND*. This song describes what happens in Paris during the traditional Topsy-Turvy Day’s celebrations. One of

the lines of the SL song is “join the bums and thieves and strumpets”. As this is sung, three groups of people run from one side of the screen to the other. When “bums” is sung, a group of vagrants run towards the right hand side (fig.4.30). When the word “thieves” is sung, a group of thieves enter the screen and run towards the left side. Finally, when the word “strumpets” is sung, a voluptuous lady runs towards the right, carrying Quasimodo by her arm (fig. 4.31).



Fig. 4.30. & fig. 4.31. Audiovisual cohesion -bums, thieves and strumpets (THoND)

This fragment of the song is subtitled as “Unete [sic] a ladrones y vagabundos” [Join thieves and vagrants]. First of all, the order of the first two groups entering the scene is reversed in the Spanish subtitles. Furthermore, it is interesting to observe that the word “strumpet” has not been translated. It might be that because of extralinguistic constraints it was necessary to reduce the number of characters, thus the decision not to translate “strumpet”. However, it is thought-provoking that out of three terms, the word omitted is “strumpet”. As Chapter Two explained, translating for children involves deciding what is suitable for the target audience. Therefore, not including the word “strumpet” in the subtitles may be an act of censorship, as including a synonym of prostitute in the Spanish subtitles might not have been deemed as appropriate.

4.6.2.4.2. Audiovisual puns.

Audiovisual puns are the product of a combination of verbal and non-verbal signs. In this sense, images are used strategically in order to add a new meaning to a given expression by playing with the polysemy of words. Zabalbeascoa (1996:253-254) expresses that this type of jokes constrains the translator's activity, since the images cannot be modified, and affirms that

When jokes depend on an interplay of verbal and non-verbal elements, the translator's leeway is usually restricted to finding some form of compensation in the words s/he chooses, so that at least they will fit in with the same non-verbal sounds and pictures

The corpus of study reveals that there are four main strategies to deal with audiovisual puns in the subtitles. Two of these strategies (substitution and compensation) are based on Pedersen's (2015:167) typology of strategies to render metaphors:

- **Complete transfer.** The interaction between the verbal and non-verbal code is maintained in the subtitles because the TL has a similar expression that has both a literal sense (illustrated in the visual code) and a figurative sense (the meaning inferred from the context, and the only sense that the audience would understand if there were no images). A more or less word-for-word translation is used.
- **Partial transfer.** The figurative meaning of an expression is rendered in the subtitles, but not its literal meaning. The strong connection between the visual

code and the linguistic code is lost, but the translation does not cause semiotic tension.

- **Substitution**. The TL subtitles reproduce the humorous effect of the audiovisual pun, but use a different expression. In other words, a different pun is created in place of the SL audiovisual pun.
- **Compensation**. The subtitler takes advantage of the images to create a new pun that did not exist in the original AV product.

Examples of each subtitling strategy are presented below:

- **Complete transfer**

An audiovisual pun might be transferred into Spanish completely if the expression used in the SL can also have the same literal and figurative senses in the TL.

An example of complete transfer has been observed in the song “A Guy Like You” (THoND). In the SL lyrics, the gargoyles tell Quasimodo “You’re aces, kid”. The gargoyles use the term *aces* in a figurative sense, to imply that Quasimodo is fantastic. However, this figurative sense also acquires a literal sense when the visual code shows an ace of hearts flying towards the screen (see fig. 4.32):



Fig. 4.32. Audiovisual pun – You are aces (THoND)

The Spanish subtitles are “Eres un as, chico” [You are an ace, kid]. The word “as” can also figuratively refer to a person, or can literally refer to a card. Using a more or less word-for-word translation, the subtitles maintain the connection between the linguistic code and the images.

- **Partial transfer.**

With this strategy, a paraphrase is used to translate the figurative expression. By using a paraphrase, the expression used in the TL does not have any connection with the images. Therefore, the literal meaning of the expression -and the pun- is lost in the subtitled version.

There are four instances of audiovisual puns that are lost in the subtitles because of partial transfer.

In the song “The Gospel Truth (Part 1)”, from *Hercules*, the muses sing “The guy was too type “A” to just relax”. The muses imply that Zeus -the guy- is very anxious or excessively ambitious. Whilst they sing this, they form a letter A with their bodies, as shown in figure 4.33.

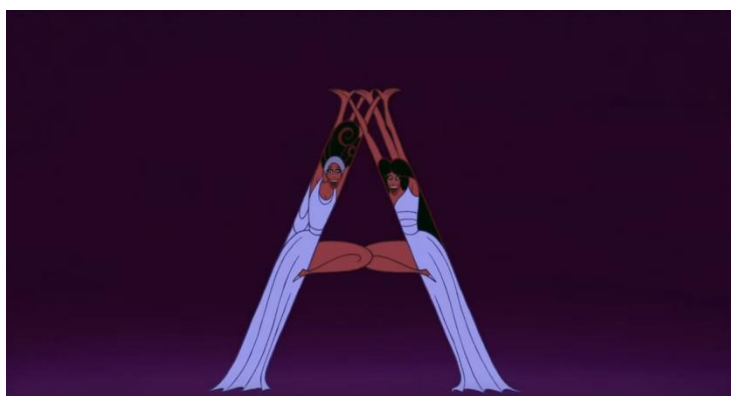


Fig. 4.33. Audiovisual pun – Type “A” (Hercules)

The Spanish subtitles do not make any reference to the letter “A” that the muses have formed. The expression is rendered with a paraphrase: “Jamás quería descansar” [He never wanted to relax]. The figurative meaning is more or less retained, but the connection between the visual code and the linguistic code is lost.

The second example is found in the song “One Last Hope” (*Hercules*). Figure 4.34. shows Phil, Hercules' trainer, with green olives in his horns after Hercules took an olive tree down on them. When Phil appears from below the tree, he sings "I get the green-horn". Greenhorn is slang for an inexperienced person, so it refers both to Hercules and literally to his now green horns. The Spanish subtitles *-me cae un novato-* have only reflected the metaphorical sense. This translation does not contradict the images shown, but has not been able to transfer the visual pun.



Fig. 4.34 Audiovisual pun – greenhorn (*Hercules*)

In a similar vein, in the song “I (Won’t) Say I’m In Love” (*Hercules*) there is an audiovisual pun that is not transferred in the Spanish subtitles. In this song the Muses tell Meg that she is in love with Hercules, even though she does not want to accept it. At one point, the Muses sing:

*You keep on denying
Who you are and how you're feeling
Baby, we're not buying
Hon, we saw you hit the ceiling*

The expression “hit the ceiling” figuratively means “to get infuriated”. However, as the line is sung, one of the Muses literally hits the ceiling (see figure 4.35):



Fig. 4.35. Audiovisual pun – hit the ceiling (Hercules)

The Spanish subtitles this fragment of the song are:

<i>Sigue negando lo que quieres</i>	[Keep on denying what you want
<u><i>y lo que sientes,</i></u>	and what you feel]
<i>pero, nena, a nosotras</i>	[But, girl, to us
<u><i>no nos engañas,</i></u>	you can't lie]
<i>hemos visto tu emoción,</i>	[We have seen your emotion]

Again, the subtitles render the metaphorical sense only and do not create a connection between the images and the linguistic code. However, the subtitles do not create semiotic tension.

Finally, in the song “A Star is Born”, also from *Hercules*, the expression “Come blow your horn” together with the following image:



Fig. 4.36. Audiovisual pun – blow your horn (Hercules)

The subtitles only translate the figurative sense “Anunciadlo por doquier” [Announce it everywhere]. The subtitles do not refer to the musical instrument played, therefore the connection between the linguistic code and the images is lost.

- **Substitution**

One of the strategies to deal with audiovisual puns in the SL is to create a new joke in the subtitles which is also based on the connection between the images and the linguistic code. Despite not necessarily transferring the same linguistic meaning, the same effect is transferred. This strategy is known as dislocation under Gottlieb’s typology of subtitling strategies. As previously explained, there are two examples of dislocation in the corpus of study. Both examples are related to audiovisual puns and in both cases a new pun is created in Spanish.

In the song 'A Guy Like You', (*THoND*), Hugo the Gargoyle sings "those other guys that she could dangle", in reference to Esmeralda. The line is sung when the following image appears:



Fig. 4.37 Audiovisual pun: dangle –(THoND)

As figure 4.37. shows, there are three figurines hanging. Therefore, there is a pun between the line sung -those guys that she could dangle- and the image. The Spanish subtitles have been translated as "por los que quizá se haya colgado" [(those other guys) on whom she might have been hung up]. The semantical meaning of the message has been changed: whilst the SL song implies that many men have fallen in love with Esmeralda, the TL subtitles transmit the idea that she is the one who might have fallen in love with other men. However, since the TL subtitles also play with the double meaning of "hanging" or "dangling" in Spanish, the connection between the visual code and the linguistic code is preserved.

The second example of substitution is observed in the song “Bring Honor to Us All”, from *Mulan*. Mulan’s grandmother and mother want to make sure that Mulan finds a husband. They sing:

*A girl can bring her family
Great honor in one way
By striking a good match
And this could be the day*

When they are singing this part of the song, Mulan's family is walking from their home to the matchmaker's house. On her way, Mulan passes by a table, where two men are playing checkers. When Mulan's family sings "by striking a good match", Mulan decides to move a counter and wins the match for one of the men.



Fig. 4.38. Audiovisual pun -striking a good match (Mulan)

Mulan's grandmother and mother do not refer to the checkers match in their song: they refer, metaphorically, to finding a good partner. The Spanish subtitles try to maintain the connection between the visual code and the linguistic code. The subtitles for "by striking a good match and this could be the day" are:

Encontrando un buen partido
Y quizá sea tu día

"Un buen partido" metaphorically means *a good catch*, a rich husband. The word "partido" also means "match" regarding ball sports. In the case of checkers, the most appropriate word would be "partida" – therefore the pun does not completely work, but it is a partial attempt.

- **Compensation**

Although images can be a constraining element for translators, on other occasions they can provide some support or the chance to use their creativity and compensate the loss of some audiovisual puns with the creation of new puns. In other words, the subtitler gets advantage of the images to create audiovisual puns in the TL, although in the SL there were no puns in that particular scene.



Fig. 4.39 THOND - Compensation

In this case, the line "they're all a second-stringer, you're the bell ringer!" is subtitled as "le haces tilín, tú tocas la campana". The expression "le haces tilín" is used because "tilín" is the onomatopoeia for the sound of a bell but, at the same time, it means "she fancies you". Therefore, it fits perfectly in the context. The use of inverted commas to highlight the word *tilín* in the subtitles is worth to be noted, as it seems that it is a deliberate choice to make sure that the viewer notices the wordplay.

This chapter has presented how specific translation problems have been tackled in the Spanish subtitles. Particularly, regarding the transfer or sense, naturalness or

the preservation of audiovisual cohesion in the Spanish version, as rhyme is not preserved in the interlingual subtitles analysed. The next two chapters explore the characteristics of dubbing and analyse how these translation problems have been addressed in dubbing.

CHAPTER FIVE.

DUBBING SONGS: THEORETICAL CONSIDERATIONS

"Dubbing is an attempt to hide the foreign nature of a film by creating the illusion that the speakers are speaking the viewer's language" (Danan 1991: 612)

5.1. DEFINITION OF DUBBING

The Oxford Dictionary defines the verb *to dub* as "provide (a film) with a soundtrack in a different language from the original". As Chaume (2008:136) highlights, "dubbing consists primarily in domesticating a foreign product so that it appears to be realistic and credible". The author explains that dubbing is "a well-known example of the invisibility of translation", as it is a technique "which consciously erases the original dialogue track and substitutes it for another track in which target language (TL) dialogue exchanges are recorded" (ibid:129). Paquin (1998) states that this task is not straightforward, as "translation for dubbing really requires adaptation. It's not just a question of translating dialogues, they have to be rewritten". As explained in the previous chapters, one of the main constraints of dubbing, unlike other forms of AVT, is adapting the new text in the TL so that it is synchronised to the mouths of the actors in a way that credibility is not affected. If a film has been dubbed efficiently, viewers believe that the characters on screen are speaking in the TL. A good dubbed version sounds natural in the TL, and at the same time, it is synchronised. Chaume (2012:68-69) explains that there are three types of synchronisation: **isochrony**, **lip-synchrony** and **kinesic synchrony**. The first type of

synchrony refers to the length of pauses and utterances. In other words, a good dubbed film has to make sure that when the original actors open their mouths, the dialogue in the TL is inserted, and, likewise, when characters close their mouths, the dialogue in the TL stops. The second kind of synchronisation involves *adapting* the translation in order to fit in the mouth movements. For example, if the character on screen can be seen articulating an open vowel, the sound that can be heard in the TL has to be coherent with the image. Otherwise, the credibility of the dubbed version might be jeopardised. The third kind of synchrony means that the translation has to take into account the movements of the characters shown on screen.

Herbst (1997:292) envisions the concept of isochrony under the umbrella of lip sync. In his view, there are two types of lip sync: **quantitative lip sync** (Chaume's isochrony) and **qualitative lip sync**, "the correlation of actual lip movements or shape of the mouth and the quality of the dubbed sound". In this thesis the term *lip sync* involves both types of synchrony.

The dubbing process is quite complex and there are several agents involved. As Martínez (2004:3) explains:

The translator produces a text which will serve as the starting point for a lengthy and complex process during which the text will pass through many hands and operations, which may be more or less respectful of the original translation.

The last statement is to be highlighted. As a matter of fact, the final dubbed product available to the target audience might not only differ from the solution offered by the translator, but also, as it will be seen in this chapter, it is possible that the translator will not be aware of these changes until they watch the film in the cinema or until they hear some comments about the translation. Chaume (2012:29) details the steps that are followed in the dubbing process in Western European countries. The process starts when a company buys an audiovisual product in a foreign language with the intention of selling or broadcasting it to the TC audience. The dubbing job is then assigned to a dubbing studio and a translator is asked to translate -and sometimes adapt- the AV text. The translation is then “domesticated by a dialogue writer to make the dialogues sound more natural and synchronize the text to the screen character’s mouths”. After that, the dubbing actors replace the original actors' voices under the supervision of the dubbing director. Finally, the soundtrack containing the voices in the TL is integrated in the film.

Chaume (2012:14-20) also discusses different elements that have to be taken into account in order to ensure dubbing quality standards: acceptable lip-sync, credible and realistic dialogue lines, coherence between images and words, a loyal translation, clear sound quality and good acting (the dubbing actors should not sound either fake, or monotonous). He also explains that synchrony constraints vary from one genre to another: for example, lip-sync can be overlooked in cartoons but not so often in films.

As the previous chapter mentioned, dubbing is more expensive than subtitling because of the number of agents involved in the process. However, it is still the

most common form of AVT in Spain. As a matter of fact, Spain has a long tradition as a dubbing country, and it seems unlikely that the trend of dubbing films, instead of subtitling, will change in the near future. In order to understand the importance of dubbing in Spain, it is essential to look back at the history of dubbing in the country.

5.2. A BRIEF HISTORY OF DUBBING IN SPAIN

Even though dubbing was not used because of technical reasons until the late 1920s, the idea of showing films in a foreign language started as soon as films were released. Ávila (1997:43) mentions the role of *explicadores* (explainers), who could be considered to be the predecessors of dubbing actors. The author indicates that the first explainers appeared in Barcelona in 1901 –the era of silent films. Since films had no spoken dialogue inserted, the role of explainers was to improvise dialogues when the film was shown in cinemas. They had to be eloquent, witty and had to synchronise their words with actors' interventions as much as they could.

Nájar (2008:100), a professional dubber himself, explains that in the 1920s, since the technique of dubbing was very expensive and subtitles were not accessible to everybody, a new idea was born: multilingual versions with different actors. Films would be recorded twice or three times in different languages. Sometimes with native speakers of the language, but not always. Nájar explains that these multilingual films did not please the public because there were too many different Spanish accents at the same time, as the actors were not always native speakers

and this compromised credibility. However, the technique of dubbing had yet to be perfected.

The first film dubbed into Spanish dates back to 1929. This film was called *Río Rita* (Luther Reed 1929). However, not all dubbing actors were from Spain and viewers were not satisfied with the existence of different accents (Rodríguez and Acevedo). According to Ávila (1997:44), it was not until 1932 when the first dubbing studio was opened in Spain, in the city of Barcelona. Fono España S.A., a dubbing studio in Madrid, was opened soon afterwards in 1933.

It is crucial to frame the social and political context of Spain in the 1930s in order to understand the succession of events that would follow and that would mark the history of dubbing in Spain. In 1931 the monarchy fell and Spain became a republic. Only five years later, on 18th July 1936, a civil war broke out. For three years the country was divided into two competing factions: Republicans and Nationalists. Finally, in 1939 General Franco's Nationalists won. The Fascist dictatorship of Franco would last until the dictator's death in 1975.

As the first dubbing studio in Spain was opened in 1932, it is clear that dubbing was not a Francoist invention. However, during his authoritarian dictatorship dubbing became the obligatory method of audiovisual translation. Therefore, many attribute to the dictator the tradition of dubbing films in Spain²⁸. 1941 was a very significant year in the history of dubbing in Spain, as a new law was passed on 23rd April 1941 whereby it was established that the only language to be shown in cinemas was

²⁸ The online magazine "el cultural" states that dubbing was invented by Mussolini, and Franco copied his idea in 1941<http://www.elcultural.es/version_papel/CINE/28446/Doblar_o_no_doblar_ser_o_no_ser_del_cine>

Spanish. The dubbing process had to take place in Spain and could only be done by Spaniards. The law is transcribed below, together with my translation.

Queda prohibida la proyección cinematográfica en otro idioma que no sea el español, salvo autorización que concederá el Ministerio de Industria y Comercio y siempre que las películas en cuestión hayan sido previamente dobladas. El doblaje deberá realizarse en estudios españoles que radiquen en el territorio nacional y por personal español. (Galán 2003:online)

Any film projection in a language other than Spanish shall be prohibited unless permission from the Ministry of Industry and Commerce is granted and as long as the film in question has previously been dubbed. Dubbing shall be done in Spanish studios located on Spanish territory and by Spanish staff (My translation)

For Franco's dictatorial regime, this meant that censorship and ideological manipulation could be easily done by altering anything they considered inappropriate during the dubbing process. It was not only a way of minimizing the influences of foreign cultures, it was also a form of domestic repression, as other languages spoken in Spain other than Spanish -like Catalan or Basque- were forbidden.

Another aspect that has to be taken into consideration is the fact that many children had to stop attending school during the War. Many could not take up their education after the War, since their family needed money from their children -as a matter of fact, the 1940s are known in Spain as "the Hunger years". Illiteracy rates

rose and, as a consequence, not many people were able to read subtitles. Therefore, dubbing seemed the most appropriate option which also enabled censors to control and manipulate the Spanish version.

In 1946, the prohibition of importing dubbed films ended. During the 1960s, TVE, Spain's national TV channel, imported dubbed films and shows from Latin America. A whole generation of Spanish children grew up listening to Latin American accents on TV. According to Rodríguez and Acevedo (n.d.), from the second half of the 1980s dubbing starts being done in Spain again due to the fact that dubbing studios, together with Trade Unions, highlighted the serious lack of work for Spanish companies. Most shows and films from these years onwards will be shown only in European Spanish. Nowadays, big-budget companies tend to release two different Spanish dubbed products: one for the American market and one for Spain. Dialogues and songs are dubbed differently in each version. This offers the Translation Studies researcher a great opportunity to analyse how the same problems have been tackled in each version of the same language. In the case of songs, as it will be seen, it serves to prove that there are different ways to approach a problem caused by non-linguistic elements -some more satisfactory in preserving some of the elements of the SL song (rhyme, sense, rhythm, AV cohesion, lip synchrony), and some less satisfactory.

5.3. SPANISHES USED IN DUBBED DISNEY SONGS

The process of dubbing in the Disney company deserves a thorough analysis. Their work is very relevant to this thesis not only because the company has to approve each of the dubbed versions before they are released, but also because Disney has a long tradition of dubbing songs into foreign languages. Disney feature films make use of music to help tell their story. Songs are there not only to add emotion to a scene; on many occasions, songs move the plot forward. Therefore, when the film is going to be released in a country speaking a different language, great attention has to be paid to the translation and dubbing of songs. Since Disney's target audience includes children that cannot yet read, dubbing songs is mandatory.

Nowadays, the company that supervises Disney's foreign dubs is called 'Disney Character Voices International', and it is a branch of the Disney company. In an interview²⁹ featured in the DVD special edition of *Mulan*, Jeff Miller, who was Senior Vice President of Disney Character Voices International when the film was released in 1998, explains his role in the company:

Basically my job in Disney is to take everything that is created in animation and put that in about 35 different languages, [...] when you really think about it, children don't read subtitles and the only way to really reach them is to put it in their language, and their culture.

Disney's tradition of dubbing dates back to the 1930s, with *Snow White and the Seven Dwarfs* being the first Disney film to be shown in a foreign language. The first Spanish dubbing was directed by Jack Cutting in 1938 in Burbank, United States

²⁹ This interview is available on DVD 2, as part of a clip entitled "*Mulan's International Journey*"

(Iglesias Gómez 2009:56). Jack Cutting was in charge of supervising the translations for dubbing of Disney films. He revealed in an interview (Ghez 2010) that from the beginning the Disney company decided to be in charge of dubbing their own products, unlike most film companies, which assign a dubbing studio the task of dubbing their product into a foreign language and are not involved in any decisions regarding the final product in the TL. Jack Cutting was involved in every phase of the dubbing process: "working with patterns for vocal playbacks, picking the actors, etc." (Ghez 2010:144). Cutting affirms that he was involved in the process of dubbing into several languages, including French and Swedish. However, he only directed one Spanish dubbing. After that, three Disney films were dubbed in Argentina, under the direction of Luis César Amadori: *Pinocchio* -1940-, *Dumbo* -1942- and *Bambi* -1943- (Iglesias Gómez 2009:57). From 1943 to 1977 dubbings into Spanish were directed by Edmundo Santos.

Iglesias Gómez explains that Santos started working for the Disney company thanks to the fact that some criticism raised by him about Disney songs reached the Disney studios. Santos had a radio programme in Tijuana, Mexico, and he claimed that Disney songs in Spanish had no rhythm, no harmony, and that linguistic accents were misplaced. Those critical comments reached the Disney studios, and Santos was asked to meet the team working for Disney in California. Santos was given a sheet music and was challenged to create the Spanish lyrics for a song that would feature in a new film that was still being made, *Pinocchio*. His version of 'When You Wish Upon a Star', 'Estrella azul', was warmly welcomed by Walt Disney and, as Iglesias Gómez explains, that was the start of a working relation that would last until

1977 (67). Edmundo Santos was in charge of creating the Spanish lyrics for the films which he supervised as a dubbing director. When Edmundo Santos died in 1977, his brother in law, Francisco Colmenero, replaced him as dubbing director (Nájar 2008:220) and was responsible for dubbing the Disney-feature films released from 1977 to 1986. *Oliver and Company* (1988) and *The Little Mermaid* (1989) were dubbed in Hollywood, under the direction of Javier Pontón. In 1990, Colmenero directed the Spanish dubbing of *The Rescuers Down Under*. This was the last film to be distributed in one type of Spanish only –neutral Spanish. This type of Spanish is a combination of the most representative Latin American accents and expressions.

When Disney films were first dubbed into Spanish, they were intended to be distributed to all Spanish-speaking countries. It was therefore important not to use local expressions that children would not be able to understand, or that could be deemed rude or offensive in certain countries. The main features of this neutral Spanish used in Disney dubs that have been observed are:

1. **Pronunciation**. Whilst in most parts of Spain there is a distinction between the phonemes /s/ and /θ/, in Latin America and in some southern parts of Spain such distinction does not exist. That is to say, the words 'caza' [hunt] and 'casa' [house] are homophones in Latin America and some parts of Spain, whilst in most parts of Spain there is a clear phonological distinction between both words. In neutral Spanish the phoneme /θ/ does not appear. This way, the pronunciation of characters cannot be identified as European Spanish and it conforms to the way of pronunciation of the majority of Spanish-speakers.

2. **Grammar**. The pronoun 'vosotros' -second person plural, informal- and its conjugations only exists in Spain. In neutral Spanish, this pronoun is only used if the language to be used in the film is archaic -similar to the English pronoun 'thee'. Otherwise, only 'ustedes' is used to refer to the second person plural (either formal or informal). This choice also conforms the manner of speaking of most Spanish-speakers. Using 'ustedes' instead of 'vosotros' does not cause misunderstanding amongst European Spanish-speakers, although in some situations the audience do not relate to the use of the pronoun, as in Spain it is used only in formal contexts. Children, for example, do not address each other as 'ustedes', but 'vosotros', in most parts of the Iberian Peninsula.

3. **Lexis**. In neutral Spanish any colloquial expressions used only in one country are not included. However, in neutral Spanish there might be some expressions not used in a particular country, but understood. For example, the word 'anteojos' is used instead of 'gafas'. Both terms mean 'glasses', but only the latter is used in Spain.

Whilst neutral Spanish is not linked to one specific variety of Spanish, it can be easily identified as not being one's Spanish, at least in Spain. Since one of the objectives of Disney Character Voices International is to make viewers believe that the film has been made originally in their country, it makes sense that a new dubbed version, different from neutral Spanish, would have to be released to Spain. As a result, since 1991 Disney films are dubbed into two Spanish versions: one for the American continent, and one for Spain. Besides, three films released before 1991 have been redubbed into European Spanish: *Snow White and the Seven*

Dwarfs (redubbed in 2001), *Cinderella* (redubbed in 1997) and *The Little Mermaid* (redubbed in 1998).

Regarding the process of dubbing Disney films into a foreign language, Rick Dempsey, Senior Vice President Creative, affirms that the steps for translating their films begin with a close examination of the original film, to see if there are some nuances in the English version that might be problematic in the foreign dub. He affirms³⁰ that they use the "very best translators who can adapt what is in the original and localise it so that it translates well in their individual territories".

He also states that another of the challenges that are found in the process of dubbing is that characters have "pre-existing mouth movements". As a matter of fact, Disney traditionally records voice actors' performances and then animates character's mouths. Therefore, the mouths reproduce rather accurately the sounds pronounced in the English soundtrack, although it is still animation. When films are dubbed into a foreign language, the script has to be adapted to match "every lip flap and still make sense of the dialogue in the story". In a different interview (Keegan 2014: online), Dempsey explains that they have to try to "match the words and the lips -- the m's, b's and p's, [...] Some languages carry a little more of a staccato nature, others are more fluid and legato". Dempsey also highlights that the main aim of dubbing is to make the product believable, to make viewers believe that the songs and dialogues in the film were originally created in that language, and Dempsey's job is now more complex than before. When *The Lion King* was released in 1994, he worked with 15 languages. However, with the film *Frozen*,

³⁰ This interview is available on DVD2, as part of a clip entitled "Mulan's *International Journey*"

released in 2013, Dempsey has had to work with 41 languages. Interestingly enough, in the same interview it is said that Dempsey does not speak any foreign languages, "he focuses not on the words someone's saying, but on the texture of their voice", which means more attention is paid to recruiting voice talents than translators.

Since Disney has a long tradition dubbing films, whilst they write the script for a new film, they are aware that their products are going to be translated. Robert Lopez, one of the composers of the songs featured in *Frozen*, explains that

Disney basically said, don't write a song where the whole song depends on one pun. A song about 'being in someone else's shoes' was cut — will people get that idea in other cultures? Whenever we drifted too far into punland, we would steer into clearer waters (Appelo 2014:online)

Frozen has been a world-wide phenomenon. The multilingual version of 'Let it Go', uploaded on YouTube on the official DisneyMusicVEVO channel has been watched over 60 million times. This video illustrates perfectly the results of the work of Disney Character Voices International: whilst the song is sung by different singers in different languages, at times it seems that it is the same singer singing in different languages, since the rhythm and melody -and on occasions, the pitch- is maintained in all languages.

In the special DVD edition of *Mulan* there is also a multilingual version of a song included in the film, 'I'll make a man out of you'. It highlights the work of Disney Character Voices International, as the song is sung in sixteen languages. In this song,

the same melody and rhythm are maintained throughout all the different language versions, and the voice of the singer is similar in all sixteen languages. Two of the languages included in the song are, as named in the DVD, 'Castilian' and 'Spanish'. Interestingly, 'Castilian' has been translated as 'Castellano' and 'Spanish' as 'Español Hispanoamericano' (see figures 5.1. and 5.2.). This DVD is sold in zone 2, i.e., in the European market. Therefore, it is understandable why Spanish has not been translated as only 'español'. Choosing the right nomenclature to distinguish both types of Spanish is important, as the term 'Spanish' on its own is misleading. However, it seems that there is not a terminological consensus. In the starting menu of *The Little Mermaid*, these two Spanishes are named 'Castellano' and 'Español Latinoamericano' (see figure 5.3.)



Figure 5.1. Castilian Mulan



Figure 5.2. Spanish Mulan

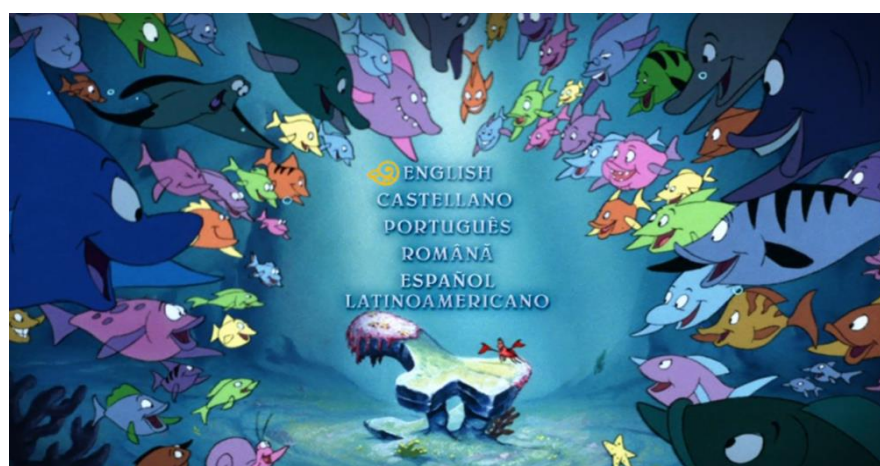


Figure 5.3. TLM menu

In this thesis, the following terms are used to distinguish both types of Spanish: European Spanish (ES) and American Spanish (AS). Even though not all forms of Spanish spoken in the Iberian Peninsula are the same -as there are regional differences-, it seems that using the continents in which that type of Spanish is used is fairer than naming one variety 'Spanish', and the other variety 'Castilian', as Castilian is also Spanish.

5.4. DUBBING SONGS: THE PROCESS

Whilst the songs that are part of a Disney animated film are dubbed into a foreign language, not all songs that are part of an AV product are dubbed, or even translated, when that AV product is translated into another language. Barambones Zubiria (2012:115) explains that in the case of productions dubbed into Basque "the decision whether to translate the songs in an audiovisual text or not, does not lie with the translator", but with the dubbing studio. The author also affirms that when it is decided that a song is going to be dubbed, there are three different possibilities. The first possibility is that "the dubbing studio might receive the original songs [...] already translated and adjusted", therefore no translation is necessary in the dubbing country. The second case is that "the translator might be commissioned with translating the song lyrics of the film, requiring the translator to adjust the translation to the rhythm of the music of the original soundtrack". In other words, only one professional is required to create the singable translated text. The third case is that "the dubbing studio may commission the translation of the song lyrics to

someone other than the translator, usually a professional with in depth knowledge of music" (ibid:116).

The first case, where the songs of an AV product are already translated and adapted when they reach the dubbing studio is the case of the songs included in the Spanish version of *The Simpsons Movie*. María José Aguirre de Cárcer, the Spanish translator of the film, explained in private correspondence that the dialogues were translated and dubbed in Spain, but the songs had already been translated and dubbed into Spanish in the United States. This method, nonetheless, is not the option commonly chosen by big budget productions, such as those made by Disney or Pixar. They tend to act according to the third case: a translator produces a non-singable translation of the song lyrics, and then a professional with a vast knowledge of music adjusts the lyrics of the TL song to fit in with the music. They have to create a singable version of the translated text that they have received, but they have to try to maintain the essence of the song lyrics and also make sure that any changes in the lyrics do not result in visual asynchronies. Lucía Rodríguez, translator of some Disney productions into European Spanish, explains that in her case, she produces a literal translation of the songs and then the lyric adaptor is in charge of transforming the text into a singable version. Rodríguez adds that once she delivers her translated text, she does not intervene in the final version of the translated song. (Brugué 2013:434-435).

The role of the lyrics adaptor is featured in the final credits of Disney films, and so are the roles of the translator and the dialogue writer. Figure 5.4 is an example of the credits at the end of a Disney DVD -in this case, *The Hunchback of Notre Dame*.

As can be seen, there is recognition for the roles of the dubbing director, the translator, the dubbing script writer (adaptador), the musical director and the lyrics adaptor. This last role is introduced in the Spanish credits as *letras adaptadas al castellano*.



Fig. 5.4. THOND - end credits

The lyrics adaptor featured in figure 5.4. is María Ovelar, who has adapted in European Spanish the lyrics of four of the films analysed in this thesis -*The Hunchback of Notre Dame*, *Hercules*, *Mulan* and *The Little Mermaid*. In an interview (Brugué:2013), Ovelar explains that when she receives a song adaptation assignment, she receives the film, the script (dialogues and lyrics), the creative letter -a document with information about the film characters, cultural jokes and other valuable information for translators-, the sheet music and the translated script. With these materials, she has to adapt the TL lyrics taking into account the sense of the song, rhyme, metrics, syllabic stress and the mouth of characters. Ovelar believes that achieving all of these parameters is not an easy task, and sometimes some of these have to be sacrificed in favour of others. For example, she explains that when there is a close-up shot, achieving lip synchrony has priority over sense. In her words: "One has to extract the soul of each text, and perhaps change

the order of important concepts so that the final version is as faithful, beautiful, fluent, correct and natural as possible". (Ovelar in Brugué 2013:469. My Translation)

Furthermore, she adds that sometimes, after she delivers her singable texts, she does not have any more news about the product. Other times, she receives a phone call to modify some of the sentences (ibid:469-471).

The next chapter offers a comparative analysis of the ES and AS dubbed songs. It will be seen how the different constraining elements are balanced in song translation.

CHAPTER SIX.

DUBBED SONGS: ANALYSIS OF EXAMPLES

"A singable song translation is inevitably a compromise between fidelity to the music, lyrics and performance" (Franzon, 2008: 377)

This chapter focuses on the extent to which the different elements involved in song dubbing are preserved in the ES and AS dubbed songs. These elements are: rhyme, rhythm, naturalness, sense, AV cohesion, lip synchrony and isochrony, and interaction between the special effects code and the song lyrics.

This chapter presents quantitative data that provide an overview of the extent to which each element is transferred in translation. Furthermore, it includes a selection of specific examples that serve to provide the reader with an array of practices to tackle challenges in the translation of songs in AVCs.

6.1. AN EXAMPLE OF THE ANALYSIS OF A SONG FOLLOWING THE PROPOSED MODEL OF ANALYSIS

This section shows a song examined in detail following the proposed model of analysis to study the translation of dubbed songs in AVCs. The song chosen, ‘Les Poissons’, from *TLM*, has been chosen because it belongs to the film that opened the Disney Renaissance period, and its length (198 words in the SL lyrics) is around the average length of all songs analysed.

- **Lyrics**

The song ‘Les Poissons’ is sung by Chef Louie, a French cook who works in Prince Eric’s castle. Chef Louie sings the song whilst he is cooking fish for Prince Eric and Ariel. Sebastian the crab is in the kitchen, and, petrified, witnesses how Louie chops and fries fish. In the middle of the song the cook finds the crab in his kitchen, who had been hiding under a lettuce leaf and, not realising that he is alive, tries to cook him too. The presence of accordions in the song, together with Louie’s strong French accent and the use of French words in the lyrics, create a French atmosphere.

“Les Poissons”, <i>The Little Mermaid</i>		
SL Lyrics	ES lyrics	AS lyrics
Nouvelle Cuisine	Nouvelle Cuisine	Nouvelle Cuisine
Les Champs Élysées	Les Champs Élysées	Les Champs Élysées
Maurice Chevalier	Maurice Chevalier	Maurice Chevalier
Les poissons, les poissons	Les poissons, les poissons	Les poissons, les poissons
How I love les poissons	oh la la les poissons	Es tan bello poder
Love to chop	quiero hacer	Servir
and to serve little fish	pescaditos así	Pescaditos así
First I cut off their heads	Sus cabezas cortar	Sus cabezas cortar
Then I pull out their bones	y su raspa limpiar	y sus huesos sacar

Ah mais oui, ça c'est toujours delish	Ah, mais oui, c'est joli para mí	Ah, mais oui, ça c'est toujours délice
Les poissons, les poisons	Les poissons, les poisons	Les poissons, les poisons
Hee hee hee, haw haw haw	Ji ji ji, jo jo jo	Ji ji ji, jo jo jo
With a cleaver I hack them in two	Cómo adoro partirlos en dos	Con mi hacha los parto en dos
I pull out what's inside	Y las tripas abrir	Y los pongo a freír
And I serve it up fried	a freír y a servir	y comienzo a reír
God, I love little fishes, don't you?	el pescado es regalo de dios	Porque amo el pescado a morir
Here's something for tempting the palate	Les voy a servir un bocado	Les voy a servir un platillo
Prepared in the classic technique	tan rico que es digno de un rey	Es digno sólo de un rey
First you pound the fish flat with a mallet	Se aplasta el pescado en un plato	Se aplana el pez con un mazo
Then you slash through the skin	y se corta la piel	Se rebana a través
Give the belly a slice	de esta forma especial	del estómago así
Then you rub some salt in	Para luego untarle	Para luego untarle
'Cause that makes it taste nice	un poquitito de sal	un poquitito de sal
<i>Zut alors, I have missed one!</i>	<i>Zut alors, olvidé un cangrejo</i>	<i>Zut alors, olvidé un cangrejo</i>
Sacre bleu, what is this?	Sacre bleu, ¿cómo es?	Sacre bleu, ¿cómo es
How on earth could I miss	¿Cómo pude olvidar	Que yo pude olvidar
Such a sweet little succulent crab	Cocinar este lindo ejemplar?	Cocinar este lindo ejemplar?
Quel Damage, what a loss	Va a tomar el señor	Quel damage, no señor
Here we go, in the sauce	de la salsa el sabor	a la salsa irá
Now some flour I think just a dab	Y procedo a condimentar	Y prosigo a condimentar
Now I stuff you with bread	Lo relleno de pan	Lo relleno de pan
It don't hurt, 'cause you're dead!	No le duele, lo sé	No le duele, lo sé
And you're certainly lucky you are	Ya que vivo, por suerte, no está	Ya que vivo, por suerte, no está
'Cause it's gonna be hot	Y llegó lo mejor	Y la hora llegó
in my big silver pot!	Hay que darle un hervor	de ponerlo al fogón
Toodle-do, mon poisson	Chup, chup, chup, mon poisson	Muchas gracias, cangrejo
Au revoir	Au revoir	au revoir

- Rhyme

SL rhymes	Coincident ES rhymes	Coincident AS rhymes
16	12 (80%)	6 (40%)

The translated lyrics do not replicate the SS rhyme-pattern. The ES lyrics have a larger proportion of coincident rhyming lines with the SL lyrics than the AS lyrics. *TLM*, as previously explained, was originally released in Spain with the AS dubbing in 1989. It was redubbed into ES later in 1998, and the lyrics were changed. As section 6.2. will show, all of the ES songs from this film coincide more with the SS rhyme-scheme than the AS songs.

It is also interesting to observe that both versions introduce a rhyme that was not existent in the SL: the SL lines that finish with the words “heads/bones”, have the words “cortar/sacar” in Spanish.

- **Rhythm**

The rhythmic pattern of this song replicates that of a bright waltz. In other words, two unstressed notes are followed by a downbeat. The song is accompanied by accordions, which contribute to the creation of a French atmosphere together with Louie’s strong French accent and the inclusion of words in French.

As detailed below, the AS song has a slightly different rhythmic pattern (see tables 3, 11 and 14). The ES song preserves better the rhythmic pattern of the SL song. Only table 14 shows a slight distortion in the rhythm:

1	Nou	velle	Cui	Sine	Les	champs	É	ly	sées	Mau	rice	Che	va	lier
	Nou	velle	Cui	Sine	Les	champs	É	ly	sées	Mau	rice	Che	va	lier
	Nou	velle	Cui	Sine	Les	champs	É	ly	sées	Mau	rice	Che	va	lier

2	Les	pois	sons	les	pois	sons	how	i	love	les	pois	sons
	les	poi	ssons	les	poi	ssons	oh	la	la	les	poi	ssons
	les	poi	ssons	les	poi	ssons	es	tan	be	llo	po	der

3	love	to	chop	and	to	serve	lit	tle	fish
	quie	ro-ha	cer	pes	ca	di	tos	a	sí
	ser		vir	pes	ca	di	tos	a	sí

4	first	I	cut	off	their	heads	then	I	pull	out	their	bones
	sus	ca	be	zas	cor	tar	y	su	as	pa	lim	piar
	sus	ca	be	zas	cor	tar	y	sus	hue	sos	sa	car

5	ah	mais	oui	ça	c'est	tou	jours	de	lish
	ah	mais	oui	c'est	jo	li	pa	ra	mí
	ah	mais	oui	ça	c'est	tou	jours	de	lice

6	les	pois	sons	les	pois	sons	hee	hee	hee	haw	haw	haw
	les	poi	ssons	les	poi	ssons	ji	ji	ji	jo	jo	jo
	les	poi	ssons	les	poi	ssons	ji	ji	ji	jo	jo	jo

7	with	a	clea	ver	I	hack	them	in	two
	có	mo-a	do	ro	par	tir	los	en	dos
	con	mi	ha	cha	los	par	to	en	dos

8	I	pull	out	what's	in	side	and	I	serve	it	up	fried
	Y	las	tri	pas	a	brir	a	ser	vir	y-a	fre	ír
	y	las	pon	go-a	fre	ír	y	co	mien	zo-a	re	ír

9	God	I	love	li	ttle	fish	es	don't	you?
	el	pes	ca	do-es	re	ga	lo	de	dios
	por	que	a	mo-el	pes	ca	do-a	mo	rir

10	Here's	some	thing	for	tempt	ing	the	pal	ate
	les	voy	a	ser	vir	un	bo	ca	do
	les	voy	a	ser	vir	un	pla	ti	llo

11	pre	pared	in	the	clas	sic	tech	nique
	tan	ri	co	que-es	dig	no	de-un	rey
	es	dig		no	so	lo	de-un	rey

12	first	you	pound	the	fish	flat	with	a	mal	let
	se	a	plas	ta-el	pes	ca	do-en	el	pla	to
	se	a	pla	na	el	pez	con	un	ma	zo

13	then	you	slash	through	the	skin	give	the	bel	ly	a	slice
	y	se	cor	ta	la	piel	de-es	ta	for	ma-es	pe	cial
	se	re	ba	na-a	tra	vés	del	es	tó	ma	go-a	sí

14	then	you	rub	some	salt	in		'cause	that	makes	it	taste	nice
	pa	ra	lue	go	un	tar	le-un	po	qui	ti	to	de	sal
	pa	ra	lue	go	un	tar	le-un	po	qui	ti	to	de	sal

15	Sa	cre	bleu!	What	is	this?	How	on	earth	could	I	miss
	sa	cre	bleu	¿có	mo	es?	¿có	mo	pu	de-ol	vi	dar
	sa	cre	bleu	¿có	mo	es	que	yo	pu	de-ol	vi	dar

16	such	a	sweet	lit	tle	suc	cu	lent	crab
	co	ci	nar	es	te	lin	do-e	jem	plar?
	co	ci	nar	es	te	lin	do-e	jem	plar?

17	Quel	dom	mage!	What	a	loss.	Here	we	go	in	the	sauce
	va-a	to	mar	el	se	ñor	de	la	sal	sa-el	sa	bor
	Quel	do	mage	no	se	ñor	a	la	sal	sa	i	rá

18	Now	some	flour	I	think	just	a	dab
	y	pro	ce	do-a	con	di	men	tar
	y	pro	si	go-a	con	di	men	tar

19	Now	I	stuff	you	with	bread,	it	don't	hurt	'cause	you're	dead
	lo	re	lle	no	de	pan	no	le	due	le	lo	sé
	lo	re	lle	no	de	pan	no	le	due	le	lo	sé

20	And	you're	cer	tain	ly	luck	y	you	are
	ya	que	vi	vo	por	suer	te	no-es	tá
	ya	que	vi	vo	por	suer	te	no-es	tá

21	'Cause	it's	gon	na	be	hot	in	my	big	sil	ver	pot
	y	lle	gó	lo	me	jor	hay	que	dar	le-un	her	vor
	y	la	ho	ra	lle	gó	de	po	ner	lo-al	fo	gón

22	Too	dle	loo	mon	pois	son	au	re	voir!
	chup	chup	chup	mon	poi	sson	au	re	voir
	mu	chas	gra	cias	can	gre	jo	aure	voir

Regarding table 22, it has to be highlighted that whilst the SL song pronounces the French expression “au revoir” in three syllables, in the AS song it is pronounced in two syllables: /or’buar/.

As for the musical stress, it coincides in all places. Also, the downbeat notes coincide with naturally stressed syllables in Spanish in all cases.

- **Naturalness**

In the AS song, there is a clear case of unnatural word order. Chef Louie refers to what he does to fish and sings: “sus cabezas cortar, y sus huesos sacar” [their heads to cut and their bones to take out]. In Spanish the verb usually precedes the object. As section 6.2.3. will show, the strategy to place an infinitive verb at the end of a line, after an object, is sometimes used to enable the creation of rhyme.

In the ES song there are three cases of uncommon word order: “sus cabezas cortar y su raspa limpiar” [their heads to cut and their fishbone to clean]; y las tripas abrir [and the guts to open]; “va a tomar el señor de la salsa el sabor” [is going to take the man from the sauce its taste]. It seems that in these three cases naturalness has been sacrificed to achieve rhyme in the TS.

- **AV cohesion**

A sizeable part of the lyrics is strongly linked to the visual code. For example, when Louie sings:

Les poissons, les poissons, how I love les poissons

Love to chop and to serve little fish

The film shows how the chef grabs a cleaver and starts to chop fish (see fig. 6.1.).

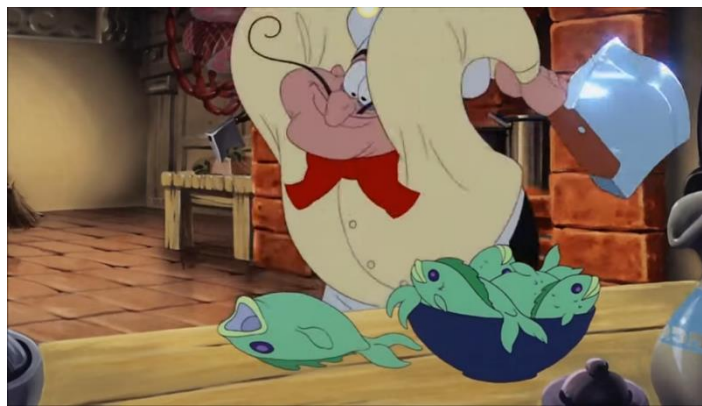


Fig. 6.1. Love to chop fish (TLM)

Neither the ES nor the AS lyrics use the equivalent of 'chop' in their songs. Instead, the ES lyrics are "quiero hacer pescaditos así" [I want to do little fish like this], and the AS lyrics are "es tan bello poder servir pescaditos así" [it is so beautiful to be able to serve little fish like this]. Both songs rely on the visual code to inform the audience how he does or serve fish.

After that, he sings:

First I cut off their heads, then I pull out their bones



Fig. 6.2. *I cut off their heads (TLM)*



Fig. 6.3. *I pull out their bones (TLM)*

The ES and AS lyrics preserve the strong connection with the images. The ES lyrics are: “sus cabezas cortar y su raspa limpiar” [their heads to cut and their fishbone to clean] and the AS lyrics are “sus cabezas cortar y sus huesos sacar” [their heads to cut and their bones to take out]. In this case, AV cohesion and rhythm are preserved, and a rhyme that does not exist in the SS is created in the AS and ES songs, but naturalness is compromised.

The chef, then, continues to sing:

With a cleaver I hack them in two

When the chef sings the word “cleaver” he grabs the tool and proceeds to chop more fish.



Fig. 6.4. *With a cleaver I hack them in two (TLM)*

The AS version includes the tool in the lyrics “con mi hacha los parto en dos” [with my axe I split them in two]. The ES version is “cómo adoro partirlos en dos” [how I love to split them in two]. Whilst the ES song does not specifically mention the tool, it maintains AV cohesion as it refers to the action seen on screen.

Chef Louie continues to explain in his song how he prepares fish:

I pull out what's inside

And I serve it up fried



Fig. 6.5. *I pull out what's inside (TLM)*



Fig. 6.6. *And I serve it up fried*

When Chef Louie sings “I pull out what’s inside”, his shadow shows how he sticks a fork into the fish and pulls its insides out of it. The shadow reveals how the fish splits open and how its insides splash, making Sebastian feel sick. After that, he throws the fish into a frying pan as he sings “and I serve it up fried”. The ES lyrics preserve the connection between the images and the linguistic code in both lines “y las tripas abrir, a freír y a servir” [and the guts to open, to fry and to serve], whilst the AS lyrics only refer to frying the fish, not taking its guts out “y los pongo a freír y comienzo a reír” [and I put them to fry and I start to laugh].

Chef Louie continues to prepare more fish and sings about his cooking technique:

First you pound the fish flat with a mallet
Then you slash through the skin
Give the belly a slice
Then you rub some salt in
'Cause that makes it taste nice

This part of the song alternates shots showing the chef, and shots showing how Sebastian tries not to be seen under a lettuce leaf. Because of this, only two lines are linked to the images:



Fig. 6.7. You pound the fish flat (TLM)



Fig. 6.8. You rub some salt in (TLM)

The AS lyrics preserve the AV cohesion and translate the first line as “se aplana el pez con un mazo” [you flatten the fish with a mallet]. The ES lyrics are “se aplasta el pescado en un plato” [you crush the fish on a plate]. However, there is no plate in this scene. Therefore, there is a partial lack of cohesion between the images and the lyrics. As far as fig. 6.8. is concerned, both the AS and the ES lyrics preserve AV cohesion “para luego untarle un poquitito de sal” [to later spread on it a tiny little bit of salt]. The use of the diminutive “poquitito” is ironically used, as the chef uses a large amount of salt. This word might be introduced in the lyrics here to compensate for the absence of irony later on (see fig. 6.10 and its description).

Chef Louie suddenly spots Sebastian and decides to cook the crab too. As he prepares the crab, he sings:

Quel damage! What a loss!

Here we go in the sauce

Now some flour, I think just a dab



Fig. 6.9. *Here we go in the sauce*



Fig. 6.10. *Some flour, just a dab (TLM)*

The first part is translated in ES as “va a tomar el señor de la salsa el sabor” [is going to take the man from the sauce its taste]. Natural word order is compromised, but AV cohesion is preserved. The AS counterpart is “quel damage, no señor, a la salsa iré” [quel damage, no sir, to the sause he/you will go]. In this case, both AV cohesion and a natural word order are preserved. However, the end rhyme achieved in the SS with the words *loss* and *sauce*, and in the ES song with the words *señor* and *sabor*, is lost in the AS song.

When chef Louie puts some flour on Sebastian, as figure 6.10 shows, “just a dab” is ironically used, as the crab is completely covered in powder and can hardly breathe. The irony is not preserved in either the ES or AS lyrics, but it seems to be compensated by the use of the word “poquitito” before, as explained. The

ES translation is “y procedo a condimentar” [and I proceed to season] and the AS translation is “y prosigo a condimentar” [And I continue to season].

Finally, the chef sings:

Now I stuff you with bread

It don't hurt, 'cause you're dead

And you're certainly lucky you are



Fig. 6.11. I stuff you with bread (TLM)

This part is identical in the ES and AS lyrics. AV cohesion is preserved, and the linguistic content is also transferred “lo relleno de pan, no le duele, lo sé, ya que vivo, por suerte, no está” [I stuff it with bread, it doesn't hurt him, I know, because alive, luckily, he is not]. The grammatical inaccuracy present in the SL lyrics “it don't hurt” is not replicated in Spanish.

- **Sense**

This section explains how the linguistic content is transferred when the lyrics are not strongly linked to the images.

Here's something for tempting the palate

Prepared in the classic technique

This is translated in AS as “Les voy a server un platillo, es digno solo de un rey” [I

am going to serve you a little dish, it is worthy only of a king] and in ES as “les voy a servir un bocado, tan rico que es digno de un rey” [I am going to serve you a mouthful, so tasty that it is worthy of a king]. Both versions reflect the idea that the dish is tasty, but do not explain that this dish is prepared following a classic technique.

Then you slash through the skin

Give the belly a slice

As explained in the section before, when Chef Louie sings this part, he is not on screen. The AS lyrics maintain the reference to the belly “se rebana a través del estómago así” [it is cut through the stomach like this], but the ES lyrics do not maintain this reference “y se corta la piel de esta forma especial” [and the skin is cut in this special manner]

Then, when the cook sings:

‘Cause it’s gonna be hot in my big silver pot

The AS lyrics are “y la hora llegó de ponerlo al fogón” [and the time came to put it on the stove]. The big silver pot in the SS is replaced with the stove in the AS song. In ES the lyrics are: “y llegó lo mejor, hay que darle un hervor”, which means “and the best thing came, we have to bring it to the boil”. The big silver pot is replaced with the reference of boiling the crab. Therefore, even though the linguistic content is not exactly transferred, the main idea that the crab is going to boil is maintained in both the ES and the AS songs.

Finally, it is interesting to observe how “toodle-do, mon poisson” is translated. Toodle-do, or toodle-oo means goodbye, and is “perhaps an alteration of the French à tout à l’heure” (Oxford dictionary: online). In the ES song, this becomes:

“Chup, chup, chup, mon poisson”. *Chup, chup, chup* is the onomatopoeia used to reproduce the sound of boiling broth. The chef wants to say farewell to Sebastian because he is going to cook him, so the ES solution, although does not explicitly say goodbye to the crab, informs the audience that the chef is about to cook the crab. The AS lyrics are “muchas gracias, cangrejo” [many thanks, crab]. In this case it is interesting to observe that instead of repeating “mon poisson” in Spanish, this is changed into “cangrejo” [crab].

Overall, the sense of the lyrics is maintained in both the AS and the ES songs.

- **Lip synchrony**

There are several shots with a close-up of the chef’s head and his lips can be clearly seen then. When the chef sings a prolonged note on screen, the vowels used in Spanish seem to match the character’s lips. For example, when Louie sings “‘cause it makes it taste nice”, both the AS and ES songs use the word “sal” instead of nice. This vowel matches the chef’s open mouth.

Also, the chef’s laughter *hee hee hee, haw haw haw* is replicated in Spanish with the same vowels, which guarantees lip synchrony (see fig. 6.12 and 6.13).



Fig. 6.12. Lip synchrony: Hee hee hee (TLM)

Fig. 6.13. Lip synchrony: Haw haw haw (TLM)

Fig. 6.12. and 6.13. illustrate how there is a clear difference between one vowel sound and another. Although cartoons are not as accurate as real life pictures, Disney films try to reproduce relatively accurate lip movements in their characters.

- **Interaction between the special effects code and the lyrics**

N/A: There is no special connection between the special effects code and the lyrics in this song.

6.2. ANALYSIS OF THE LINGUISTIC AND NON-LINGUISTIC ELEMENTS IN SONG

DUBBING

6.2.1. RHYME

One of the main characteristics of songs is their rhyme. Richard Dyer-Bennet, cited in Emmons and Sonntag (1979:292), advocates preserving the rhyme-scheme of the original song in the translated song "because it gives shape to the phrases". As explained in Chapter One, Low (2005) or Chaume (2012) believe that it is not necessary to preserve the same rhyme-pattern of the SS, since a rigid approach regarding the replication of the rhyme-scheme in the translated song can be detrimental, as it might affect other elements of the song. The research carried out for this thesis shows that whilst rhyme is present in the dubbed songs analysed, the rhyme-scheme is generally not preserved. In the case of ES songs, 10 songs (14.49%) replicate the same rhyme-scheme as the SS. In the case of AS songs, only 7 songs (10.14%) have the same rhyme-scheme as the SS. These figures do not take into account the number of songs that replicate the same number of rhyming lines (and in the same places) of the SS, but also

add extra rhyming lines in the translation. If these songs are taken into account, the total number of songs that preserve the SS rhyming lines amounts to 16 songs in the case of ES (23.18%) and 13 in the case of AS (18.84%).

The data are scrutinised in more detail below. Nine tables show how many SL rhyming lines were transferred into the ES and AS songs in each of the films. In 12 of the cases where 100% of the SS rhyming lines were preserved in the TS, there are extra rhyming lines in the AS and ES songs. An asterisk shows that there are even more rhyming lines in the ES and AS songs. Therefore, in those songs, although the SS rhyming lines are transferred in the same places, the rhyme-scheme is not exactly replicated.

<i>The Little Mermaid</i>			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Fathoms below	2	2 (100%)	2 (100%)
Daughters of Triton	2	2 (100%)	1 (50%)
Part of Your World	15	11 (73.3%)	5 (33.3%)
Under the Sea	32	18 (56.25%)	16 (50%)
Part of Your World (reprise)	4	2 (50%)	1 (25%)
Poor Unfortunate Souls	16	11 (68.75%)	6 (37.5%)
Les Poissons	15	12 (80%)	6 (40%)
Kiss the Girl	15	11 (73.3%)	7 (46.6%)
Part of Your World (Finale)	2	2 (100%)	1 (50%)

Table 6.1. Transfer of rhyme -TLM

<i>Beauty and the Beast</i>			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Belle	14	13 (92.8%)	11 (78.5%)
Belle (Reprise)	4	3 (75%)	2 (50%)
Gaston	14	11 (78.5%)	5 (35.7%)
Gaston (Reprise)	3	12 (66.6%)	0 (0%)
Be Our Guest	28	27 (96.4%)	21 (75%)
Something There	9	7 (77.7%)	6 (66.6%)
Human Again	25	20 (80%)	17 (68%)

Beauty and the Beast	11	9 (81.8%)	6 (54.5%)
The Mob Song	11	11 (100%)*	4 (36.3%)

Table 6.2. Transfer of rhyme -Beauty and the Beast

Aladdin			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Arabian Nights	8	2 (25%)	5 (62.2%)
One Jump Ahead	15	12 (80%)	9 (60%)
One Jump Ahead (Reprise)	2	0 (0%)	0 (0%)
Friend like me	20	9 (45%)	10 (50%)
Prince Ali	24	21 (87.5%)	17 (70.8%)
A Whole New World	13	7 (53.8%)	7 (53.8%)
Prince Ali (Reprise)	9	8 (88.8%)	6 (66.6%)

Table 6.3. Transfer of rhyme -Aladdin

The Lion King			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Circle of Life	3	3 (100%)*	3 (100%)*
I just can't wait to be king	9	8 (88.8%)	4 (44.4%)
Be Prepared	17	13 (76.4%)	11 (64.7%)
Hakuna Matata	9	6 (66.6%)	5 (55.5%)
Can you feel the love tonight	8	8 (100%)*	8 (100%)*

Table 6.4. Transfer of rhyme -TLK

Pocahontas			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Virginia Company	6	2 (33.3%)	2 (33.3%)
Virginia Company (Reprise)	1	1 (100%)	0 (0%)
Steady as the Beating Drum	7	2 (28.5%)	5 (71.4%)
Steady as the Beating Drum (Reprise)	1	0 (0%)	0 (0%)
Just Around the Riverbend	10	5 (50%)	4 (40%)
Listen With your Heart I	2	2 (100%)	2 (100%)*
Mine, mine, mine	20	15 (75%)	9 (45%)
Listen With your Heart II	2	2 (100%)	2 (100%)
Colours of the Wind	11	8 (72.7%)	8 (72.7%)
Savages, Part I	10	10 (100%)*	7 (70%)

Savages, Part II	6	6 (100%)*	2 (33.3%)
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Table 6.5. Transfer of rhyme -Pocahontas

<i>The Hunchback of Notre Dame</i>			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
The Bells of Notre Dame	14	12 (85.7%)	7 (50%)
Out There	21	13 (61.9%)	6 (28.5%)
Topsy Turvy	21	18 (85.7%)	17 (80.9%)
God Help the Outcasts	7	7 (100%)	7 (100%)*
Heaven's light	3	1 (33.3%)	3 (100%)*
Hellfire	12	9 (75%)	11 (91.6%)
A Guy Like You	22	9 (40.9%)	8 (36.3%)
The Court of Miracles	6	5 (83.3%)	3 (50%)
The Bells of Notre Dame (reprise)	2	2 (100%)*	2 (100%)

Table 6.6. Transfer of rhyme -THoND

<i>Hercules</i>			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
The Gospel Truth I	6	5 (83.3%)	6 (100%)
The Gospel Truth II	1	1 (100%)	1 (100%)
The Gospel Truth III	2	1 (50%)	1 (50%)
Go the Distance	7	6 (85.7%)	5 (71.4%)
Go the Distance (reprise)	3	3 (100%)	2 (66.6%)
One Last Hope	16	12(75%)	11 (68.7%)
Zero to Hero	22	20 (90.9%)	19 (86.3%)
(I won't say) I'm in love	13	11 (84.6%)	9 (69.2%)
A Star is born	9	7 (77.7%)	7 (77.7%)

Table 6.7. Transfer of rhyme - Hercules

<i>Mulan</i>			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Honor to Us All	11	10 (90.9%)	11(100%)
My Reflection	3	2 (66.6%)	3 (100%)*
I'll Make a Man Out of You	12	11 (91.6%)	8 (66.6%)
A Girl Worth Fighting For	12	12 (100%)	12 (100%)

Table 6.8. Transfer of rhyme -Mulan

<i>Tarzan</i>			
Song Title	Rhymes	Rhymes in ES	Rhymes in AS
Two Worlds	5	0 (0%)	0 (0%)
Two Worlds (reprise)	1	0 (0%)	0 (0%)
You'll be in my Heart	3	0 (0%)	0 (0%)
Son of Man	3	1 (33.3%)	1 (33.3%)
Strangers like Me	7	3 (42.4%)	3 (42.8%)
Two Worlds (finale)	1	0 (0%)	0 (0%)

Table 6.8. Transfer of rhyme -Tarzan

The 132 different TL songs, taking into account the ES and AS different versions, can be grouped in four different groups according to their approach to preserving the SS rhyme-scheme:

1. Songs that replicate exactly the rhyme-scheme of the SS → 17 cases (10 ES and 7 AS)
2. Songs that preserve the SS rhyming lines, and add more rhyming lines → 12 cases (6 ES and 6 AS)
3. Songs with a partial preservation of the rhyme-scheme of the SS (at least 50% of coincidences) → 71 cases (39 ES and 32 AS)
4. Songs that have less than 49.9% coincidence with the SS rhyme-scheme → 32 cases (14 ES and 18 AS)

An example of each of the approaches is included below for illustrative purposes. A colour code has been used to highlight rhyming words in each language in order to facilitate comparison.

- The dubbed song replicates the rhyme-scheme of the original song.

An example of this approach is the ES version of 'God Help the Outcasts' (THoND).

SL lyrics

I don't know if you can hear me
Or even if you're even **there**
I don't know if you would listen
To a gypsy's **prayer**
Yes, I know I'm just an outcast
I shouldn't speak to **you**
Still I see your face and wonder
Were you once an outcast **too**?
God help the outcasts
Hungry from **birth**
Show them the mercy
They don't find on **earth**
God help my people
We look to You **still**
God help the outcasts
Or nobody **will**
I ask for wealth,
I ask for **fame**
I ask for glory
To shine on my **name**
I ask for love
I can possess
I ask for God and His angels
To bless me
I ask for nothing
I can get **by**
But I know so many
Less lucky than **I**
Please help my people
The poor and **downtrod**
I thought we all were
The children of **God**
God help the outcasts
Children of **God**

TL lyrics (ES)

No sé si podrás oírme
No sé si estás **ahí**
Mi oración es tan humilde
¿Cómo hablarte a **ti**?
Pero tienes cara humana
De sangre, llanto y **luz**
Sí, soy solo una gitana
Mas proscrito fuiste **tú**
Que Dios ayude
Con su **piedad**
A los proscritos
En su **soledad**
Toda mi gente
¿En quién **confiará**?
Dios nos ayude
O nadie lo **hará**
Yo pido fe
Y yo **poder**
Yo pido gloria,
Fama y **saber**
Yo pido amor
Y yo salud
Yo pido a Dios solo que
Me bendiga
No pido nada
Solo **seguir**
Pero hay quien no puede
Apenas **vivir**
Dale a mi pueblo
Tu **bendición**
Guarda a esos hijos
En tu **corazón**
También mis gentes
Son hijos de **Dios**

Back translation

I don't know if you can hear me
I don't know if you are there
My prayer is so humble
How to talk to you?
But you have human face
Of blood, tears and light
Yes, I am only a gypsy
But an outlaw you were
May God help
With his pity
The outlaw
In their solitude
All my people
Who will they trust?
God may help us
Or nobody will
I ask for faith
And I power
I ask for glory
fame, and wisdom
I ask for love
And I health
I ask God only to
Bless me
I ask for nothing
Only to continue
But there is who can
barely live
Give my people
Your blessing
Keep those children
In your heart
Also my people
Are children of God

- The dubbed song preserves the rhyming lines of the original song and adds more rhyming lines

An example of this approach is the AS version of 'God Help the Outcasts'

SL lyrics

I don't know if you can hear me
Or even if you're even **there**
I don't know if you would listen
To a gypsy's **prayer**
Yes, I know I'm just an outcast
I shouldn't speak to **you**
Still I see your face and wonder
Were you once an outcast **too**?
God help the outcasts
Hungry from **birth**
Show them the mercy
They don't find on **earth**
God help my people
We look to You **still**
God help the outcasts
Or nobody **will**
I ask for wealth,
I ask for **fame**
I ask for glory
To shine on my **name**
I ask for love
I can possess
I ask for God and His angels
To bless me
I ask for nothing
I can get **by**
But I know so many
Less lucky than **I**
Please help my people
The poor and **downtrod**
I thought we all were
The children of **God**
God help the outcasts
Children of **God**

TL lyrics (AS)

Creo que no querrás oírme
Por yo gitana **ser**
Creo que no sabré implorarte
No te puedo **ver**
Siempre me hallo marginada
No vivo con **virtud**
Veo tu cara y me pregunto
Lo que fuiste acaso **tú**
Dios les ayude
Viven con **fe**
Clemencia te piden
Amor quieren **ver**
Mira mi pueblo
Confían en **ti**
Los marginados
ruegan **vivir**
Qué debo **hacer**
Famoso **ser**
Mira con Gloria
En donde **quedé**
Quisiera amor
Yo **poseer**
Le pido a Dios con fe
Mis bendiciones
No pido nada
Sé **sobrevivir**
Pero hay otros muchos
Que no son **así**
Salva a mi pueblo
De su suerte **atroz**
Pienso que todos
son hijos de **Dios**
Son marginados
Hijos de **Dios**

Back translation

I think you don't want to hear me
Because of me a gypsy being
I think I won't know to beg you
I can't see you
Always I find myself outcast
I don't live with virtue
I see your face and I wonder
What were maybe you
God help them
The live with faith
Clemency they ask you
Love they want to see
Look at my people
They trust you
The outcasts
beg to live
What must I do
Famous to be
Look with glory
Where I stayed
I would like love
to possess
I ask God with faith
For my blessings
I ask for nothing
I can survive
But there are many others
Who are not like this
Save my people
From their atrocious destiny
I think that all
Are children of God
They are outcasts
Children of God

- The dubbed song partially replicates the rhyme-scheme of the original song (at least 50%)

An example of this approach is the AS dubbing of the song 'Go the Distance (reprise)', from *Hercules*. The SS has three rhymes. The AS song replicates two rhymes, but the rhyme between *strong* and *belong* is not reproduced:

SL lyrics	TL lyrics (AS)	Back translation
I will beat the odds	Todo venceré	All I will beat
I can go the distance	Llegaré a mi meta	I will get to my goal
I will face the world	Todo enfrentaré	Everything I will face
Fearless, proud and strong	Fuerte y sin temor	Strong, and without fear
I will please the gods	Por los dioses sé	For the Gods I know
I can go the distance	Llegaré a mi meta	I will get to my goal
Till I find my hero's welcome	Como héroe viviré	As I hero I will live
right where I belong	y mi lugar tendré	and my place I'll have

- The dubbed song does not mirror the rhyming pattern of the original song (less than 49.9% coincidence)

The second most recurrent approach is that the rhyming-pattern of the TS has less than 49.9% coincidence with the SS rhyme-scheme. One example of this possibility is the song 'Arabian Nights' (*Aladdin*), dubbed into European Spanish.

SL lyrics	TL lyrics (ES)	Back translation
Arabian nights	Si a Arabia tú vas	If you go to Arabia
Like Arabian days	al cruzar ese umbral	when crossing that threshold
More often than not	tus sueños allí	your dreams there
Are hotter than hot	se harán realidad	will become true
In a lot of good ways	con su magia oriental .	with their eastern magic
Arabian nights	Si a Arabia tú vas	If you go to Arabia
'Neath Arabian moons	no debes olvidar	you must not forget
A fool off his guard	que allí hay otra ley	that there is another law

Could fall and fall hard	que debes cumplir	that you have to fulfil
Out there on the dunes	Si quieres vivir .	if you want to live

The research carried out indicates that the rhyme pattern present in the SL is in the majority of cases not kept in the dubbed songs, although rhyme is always present in the TL song. Maintaining the same rhyme-scheme in the dubbed song does not seem to be one of the main priorities, although it is interesting to highlight that in the case of *TLM*, redubbed into ES, it seems that preserving the SS rhyme-scheme was one of the priorities, as all of the ES songs have a higher proportion of coincident rhymes with the SS than the AS songs.

To conclude with the analysis of rhyme, there are three specific cases that have to be highlighted. Chapter Four identified one case of unexpected rhyme and how it is subtitled in Spanish. This section will analyse how that case of unexpected rhyme is tackled in the ES and AS dubbed songs. Furthermore, the analysis has identified two cases where an expected rhyme is intentionally not finished in the SS.

- **Unexpected rhyme in ‘My Last Hope’ (*Hercules*)**

*So much for **excuses**
 though a kid of **Zeus is**
 asking me to jump in to the **fray**
 my answer is two words...
O.K.*

ES lyrics

*Basta ya de **excusas***
*Si un hijo de **musa***
*Pide que de un salto lo haga **rey***
Mis palabras son dos...
O.K.

Back translation

[Enough already of excuses
If a son of muse
Asks that in one jump I make him
king
My words are two...
O.K.]

AS lyrics

*Basta ya de **excusas***
*pues no tengo **dudas***
Si me lo pidió el hijo de Zeus
responderé en dos palabras...
Está bien

Back translation

[Enough already of excuses
because I don't have any doubts
If to me asked the son of Zeus
I will answer in two words...
It's fine]

The ES version maintains the end rhyme between “rey” and “o.k.”, but the effect is lost, as the context does not lead the audience to think of an expected rhyme when they hear the word “rey”. In the AS song, the rhyme completely disappears.

- **Expected rhyme not finished in ‘Hakuna Matata’ (TLK)**

In this song Timon and Pumba discuss Pumba’s problems to make friends when he was younger. They sing:

Timon:	<i>He found his aroma lacked a certain appeal</i>	
	<i>He could clear the savannah after every meal</i>	
Pumba:	<i>I’m a sensitive soul, though I seem thick-skinned</i>	
	<i>And it hurt that my friends never stood downwind</i>	
Pumba:	<i>And oh, the shame</i>	Timon: <i>He was ashamed</i>
Pumba:	<i>Thought of changin’ my name</i>	Timon: <i>What’s in a name?</i>

Pumba: And I got *downhearted*

Timon: *How did ya feel?*

Pumba: Everytime that I...

Timon: Hey, Pumba! Not in front of the kids!

The song talks about Pumba's flatulence problems (*he could clear the savannah after every meal*). This message is reinforced through the use of the iconographic code and the special effects code. As Pumba walks towards a pond there are flies flying over him. After he sings "though I seem thick-skinned" the special effects code introduces a sound, similar to a tuba, that evokes a flatulence sound and suddenly the flies fall down and the grass withers (see fig. 6.14.)



Fig. 6.14. Image and special effects code interaction (TLK)

The rhyme-pattern until the point in which Pumba is interrupted by Timon is AABCCDD. Therefore, the audience may expect that the word that Pumba is going to say after "everytime that I..." rhymes with "downhearted". All of these hints may lead the audience to think that Pumba was going to say "farted". The rhyme is not finished because Timon prevents Pumba from saying a word that is not suitable for children, according to him. Although the rhyme is not finished, the viewers have been given clues to guess the interrupted word. It is interesting

to observe if the ES and AS dubbed versions also provide the target audience with hints to guess the word censored by Timon.

ES lyrics	AS lyrics
<i>Notó que su aliento no le olía muy bien</i>	<i>Sintió que su aroma le dio mucha fama</i>
<i>Los demás deseaban alejarse de él</i>	<i>Vació la sabana después de comer</i>
<i>Hay un alma sensible en mi gruesa piel</i>	<i>Un alma sensible soy, aunque de cuero cubierto estoy</i>
<i>Me dolió no tener un amigo fiel</i>	<i>Y a mis amigos el viento se los llevó</i>
<i>¡Qué gran dolor! ¡Su mal olor!</i>	<i>¡Qué vergüenza! ¡Qué vergüenza!</i>
<i>¡Era un gran deshonor!, ¡Qué más da el honor!</i>	<i>Mi nombre cambié a Hortensia Ese nombre no te queda</i>
<i>Y me deprimía... ¡Vaya que sí!</i>	<i>¡Y mucho sufría! Ay, ¡cuánto sufría!</i>
<i>Cada vez que yo...</i>	<i>Cada vez que yo...</i>
<i>¡Pumba! Que hay niños delante</i>	<i>¡Pumba! No enfrente de los niños</i>
Back translation	Back translation
[He noticed his breath didn't smell very well	[He felt that his aroma gave him much fame
The others wished to get away from him	He emptied the savannah after eating
There is a sensitive soul in my thick skin	A sensitive soul I am, although of leather covered I am
It hurt not to have a loyal friend	And my friends the wind took them away
What a great pain! His bad smell!	What a shame! What a shame!
It was a great dishonour! Never mind honour!	My name I changed to Hortensia That name doesn't fit you
And I got depressed... Well, indeed!	And a lot I suffered! Oh, how much he suffered!
Everytime that I...	Everytime that I...
Pumba! There are children in front]	Pumba! Not in front of the children]

The ES lyrics refer to Pumba's stench, but there is no specific indication of wind problems, unlike the SS. However, this information is transmitted by the special effects code and the iconographic code. The AS lyrics maintain the reference to eating and clearing the savannah. The ES version replaces the word "downhearted" with "deprimía", and the AS version with the word "sufría". Interestingly, both versions have a word ending in "-ía", which may have been

intentionally placed in order to induce the audience into thinking that Pumba's censored word was "peía" [farted].

- **Expected rhyme not finished in 'Daughters of Triton' (TLM)**

This song is performed by Triton's daughters in front of an audience. They introduce themselves to the audience by singing their names individually, and then tell the audience that they are going to present their little sister to them:

*And then there is the youngest in her musical debut
Our seventh little sister, we're presenting her to you
To sing a song Sebastian wrote, her voice is like a bell
She's our sister, Ari—*

Before they are ready to introduce the sister, a big shell appears on screen and it seems that Ariel is inside. However, when the shell opens, the mermaids see that it is empty and Ariel is not there, hence not finishing the word Ariel because of their surprise. The AS lyrics do not replicate the unfinished expected rhyme, whilst the ES lyrics include a word that rhymes with Ariel to create the same effect.

ES lyrics

*Y la menor de todas su debut va a celebrar
La séptima sirena se presenta y va a triunfar
Aquí está nuestra
hermana con su voz de cascabel
Es la estrella Ari...*

AS lyrics

*La menor de todas hoy nos acompañará
La séptima sirena en su estreno musical
Nos cantará una composición de
Sebastián
Nuestra hermana Ari...*

Back translation

And the youngest of all her debut is going to celebrate
The 7th sister introduces herself and is going to triumph
Here is our sister with her voice of bell
It is the star Ari...

Back translation

The youngest of all today will accompany us
The 7th mermaid in her musical debut
She will sing us a composition by Sebastian
Our sister Ari...

6.2.2. RHYTHM

This is one of the most important elements in song translation. In the case of songs featured in big-budget films, the instrumental arrangements cannot be modified. Therefore, it is important that the rhythm is preserved. This is achieved by having the same number of sung syllables in the SL lyrics and in the TL lyrics, as well as having the same stressed notes.

77.5% of the songs analysed in Spanish repeat the same metrical structure of the SL songs. If the ES songs and AS songs are analysed separately, 89.8% of ES songs preserve the SS metrical structure, whilst 65.2% of AS songs replicate it. The ES and AS songs that do not exactly reproduce the SS rhythmic pattern differ from it only in one or two lines. These data indicate that preserving rhythm seems to be one of the main priorities in the translation of songs for dubbing.

In order to preserve rhythm, other elements may be sacrificed. For example, the linguistic content. In the song 'Be Our Guest', from *Beauty and the Beast*, Belle is presented with several courses to try. These courses appear on scene, dancing from the right of the screen to the left of the screen, as Belle tries some of them using her index finger. Lumière presents the courses singing "beef ragout, cheese *soufflé*, pie and pudding *en flambé*" and as he sings *en flambé*, he sets the pudding alight with one of his candles. Cogsworth can be seen emerging from the pudding with signs of having been set on fire. Since the element of fire and burning is central in the visual code, it is important to keep it in the TL lyrics. The term "beef ragout" in Spanish is "ragú de ternera" - the number of syllables would be multiplied if the formal equivalent was used. The solution in the ES song was to change it as "hay

ragú, hay *soufflé*, y una tarta bien *flambé*" [there is ragout, there is soufflé, and a cake well flambé]. This way, the number of syllables is the same as in the SL song, and the syllabic stresses are placed on downbeat notes. In the AS song, "beef ragout" is not mentioned, but the number of syllables and syllabic stressed are preserved:

beef	ra	gout	cheese	souf	flé	pie	and	pud	ding	en	flam	bé
hay	ra	gú	hay	sou	fflé	y-u	na	tar	ta	bien	flam	bé
prue	be- us	ted	el	sou	fflé	y	los	pos	tres	en	flam	bé

22.5% of the songs, however, do not exactly preserve the SS rhythm. In most cases, this is caused by introducing too many syllables in the TL song. In order to communicate the same amount of information Spanish tends to use more syllables than English, therefore, it is more common to have more syllables in the Spanish song, than fewer syllables. However, there are three cases that have fewer syllables in the Spanish song than in the SS. One example is found in the AS version of the song 'I Just Can't Wait to Be King', from the *Lion King*. The lyrics and the rhythmic patterns of each song are compared below:

I Just Can't Wait to Be King

Everybody look left

Everybody look **right**

Everywhere you look I'm

Standing in the **spotlight**

ES dubbing

Mira cómo bailo

Mira cómo **ando**

Mires donde mires

Siempre estoy al **mando**

Back translation

Look how I dance

Look how I walk

Look wherever you look

I always rule

AS dubbing

Back translation

Mira por aquí	Look here
Mira por acá	Look here
Donde me vean	Wherever you'll see me
Seré una estrella	I'll be a star

E	very	bo	dy	look	left		E	very	bo	dy	look	right
Mi	ra	có	mo	bai	lo		Mi	ra	có	mo	an	do
Mi	ra	por	a	quí	í		Mi	ra	por	a	cá	á

E	very	where	you	look	I'm		Stand	ing	in	the	spot	light
Mi	res	don	de	mi	res		Siem	pre-es	toy	al	man	do
Don	de	me	ve	an			Se	ré u	na-es	tre	lla	

In this case, each of the selected lines contains 6 sung syllables in English. In the AS song, the first two lines contain five syllables. However, the vowel in the last syllable is repeated over two different notes (aquí-í; acá-á); therefore, each line manages to have six sung syllables. In the case of "donde me vean", the first syllable "don" is not sung over two different beats. Instead, the first beat is prolonged and the second one is omitted - this slight difference in rhythm in both versions can be perceived. In the last line, the rhythm is also slightly different, as there are five sung syllables in Spanish instead of six: se-reu- naes - tre - lla. This fragment does not rhyme, unlike the ES version, but its linguistic content is slightly closer to the SS than the ES song.

There are two more cases in which the TS has less syllables than the SS. These are found in the AS version of 'Friend Like Me', from *Aladdin*:

Friend Like Me	ES dubbing	Back translation
Well Ali Baba had them forty thieves	Si en una noche oscura en el bazar	If in a dark night in the bazaar
Sheherezade had a thousand tales	Cayese alguna banda sobre ti	Any band fell on you
	AS dubbing	Back translation
	Ni Sherezada ni Alí Babá	Neither Sherezada, nor Ali Baba
	pudieron nunca imaginar	could ever imagine

Sche	her	a	za	de	had	a	thou	sand	tales
ca	ye	se-al	gu	na	ban	da	so	bre	ti
pu	die	ron	nun		ca-i		ma	gi	nar

As far as the transfer of linguistic content is concerned, the AS version maintains the references to the anthroponyms, whilst the ES version does not. However, there are no visual hints to these characters, and the names are only used to include Arabic references in the song, therefore not including these names does not result in lack of AV cohesion. The ES version seems to favour the preservation of rhythm over linguistic content. In this particular case, this change does not affect the plot.

The third case of rhythm alteration due to the inclusion of fewer syllables also seems to be motivated by the transfer of linguistic content:

Friend Like Me	ES dubbing	Back translation
You got a genie	Yo soy un genio	I am a genie
for your charge d'affaires	<i>Superenrollao</i>	(who is) <i>Supercool</i>
	AS dubbing	Back translation
	A tu servicio	To your service
	Un genio está	A genie is

you	got	a	Ge	nie	for	your	charge	d'a	ffaires
yo	soy	un	ge	nio	su	per	en	ro	llao
a	tu	ser	vi		cio-un		ge	nio-es	tá

Nonetheless, as has been noted, it is more common to find instances where there are more syllables in a line in Spanish than in English. One example can be found in the AS version of the song 'Prince Ali', from *Aladdin*:

Prince Ali	ES dubbing	Back translation
Make way for Prince Ali	Llega el Gran Alí	(He) comes Great Ali
Say hey! It's Prince Ali!	Gloria al Gran Alí	Glory to Great Ali
	AS dubbing	Back translation
	Gloria al Príncipe Alí	Glory to Prince Ali
	Viva el Príncipe Alí	(Long) live Prince Ali

Make	way	for	Prince		A	li	Say	Hey	It's	Prince		A	li
Lle	ga	el	gran		A	lí	Glo	ria	al	gran		A	lí
Glo	ria	al	Prín	ci	pe-A	lí	Vi	va	el	Prín	ci	pe-A	lí

In English, each line contains six sung syllables, whilst in AS each line contains seven sung syllables. The ES version opted to delete the word "príncipe", probably as it has two more syllables than "prince". Instead of "príncipe", the ES lyrics have used the adjective "gran" [great], which fits with the rhythm better. The song is shown just after Aladdin asks his first wish to the Genie: to become a prince. Therefore, the fact that the word "príncipe" is not included in the lyrics does not affect the information transferred to the audience, as they are already aware that Great Ali is a prince.

Another example where more syllables are sung in the AS song is also found in the film *Aladdin*, but in this case, in the song 'One Jump Ahead':

One Jump Ahead	ES dubbing	Back translation
Gotta eat to live	Yo no soy así	I am not like this
Gotta steal to eat	Tengo que vivir	I have to live
	AS dubbing	Back translation
	Comer para vivir	Eat to live
	Robar para comer	Steal to eat

Go		tta	eat	to	live	Go		tta	steal	to	eat
Yo		no	soy	a	sí	ten		go	que	vi	vir
Co	mer	pa	ra	vi	vir	Ro	bar	pa	ra	co	mer

The AS dubbed song has one more syllable in each of the lines. If the song is compared against the SS, the rhythm alteration is evident. In the ES song, the number of syllables is kept; however, the linguistic transfer is not as close as in the AS song.

The following example, from 'Be Our Guest', *Beauty and the Beast*, also has more syllables in the AS song than in the SS:

Be Our Guest	ES dubbing	Back translation
Try the grey stuff	Pruebe el hígado	Try the liver
It's delicious	De pato	Of duck
Don't believe me?	Y la envidiarán	And you will be envied
Ask the dishes!	Los platos	By the dishes
	AS dubbing	Back translation
	Pruebe usted	Try yourself
	Qué maravilla	How marvelous!
	¿No me cree?	Don't believe me?
	Pregunte a la vajilla	Ask the dishware!

try	the	grey	stuff	it's	de	li	cious	don't	be	lieve	me	ask	the	di	shes		
prue	be-el	hí	ga	do	de	pa	to	y	laen	vi	dia	rán	los	pla	tos		
prue	be-us	ted	qué	ma	ra	vi	lla	no	me	cree	pre	gun	te-a	la	va	ji	lla

The AS song has more syllables, but it is also worth to be noted that the stressed notes change slightly at the end of both translated songs. This can be explained by looking at the sheet music³¹.

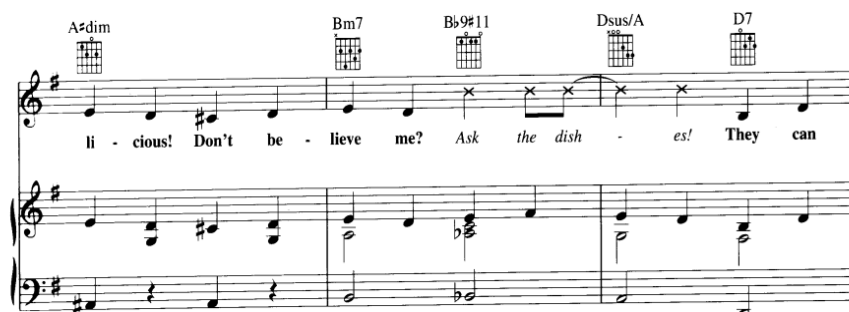


Fig. 6.15. Sheet music (fragment) - Be our Guest

The first stave in fig. 6.15. shows the notes that have to be sung. Under each note, the syllable to be sung is written. The notes for "Ask the dishes!", as illustrated above, are crossed out. Those notes are known as *false notes* and they have "rhythm but often no discernible pitch" (On Music Dictionary). They can be used to indicate that the part has to be spoken, rather than sung; or they can be performed, but the pitch is not prescribed. In this case, false notes explain why there is a slight pitch displacement in the TL song. In the AS song Lumière sings "try, it's marvellous! don't believe me? ask the dishware!". In this case, "the grey stuff" is not transferred in the AS song. The connection between the images and

³¹ Obtained from <http://jeanies_home_studio.tripod.com/sitebuildercontent/sitebuilderfiles/be-our-guest_int-sheet-music.pdf> (December 2014)

the word "dishes" is preserved, and rhyme is also achieved. Furthermore, the linguistic content is closer to the SL song than the ES song.

The number of syllables is not the only element that has to be replicated in order to achieve the same rhythm as in the SS. Making musical stress coincide with linguistic stress also helps achieving rhythm. In the song 'Savages', in *Pocahontas*, the word 'savages' is repeated several times, in a relatively fast pace. The stress in the first syllable is marked. In Spanish, the word "salvajes" has three syllables too, but the stress is on the second syllable. Therefore, if that word was used, rhythm was to be slightly changed if natural syllabic stress was to be maintained. On the other hand, if musical stress were kept in detriment of linguistic stress, naturalness would be jeopardised. In both the AS and the ES lyrics the word "bárbaros" has been used. It means "barbarians", so it is a near synonym of "savages". The stress in the first syllable allows for the rhythm to be preserved, whilst making the linguistic accent coincide with the musical accent.

The analysis has noted that preserving musical stress tends to be given priority, sometimes by losing the natural syllabic stress. For example, both the AS and ES versions of 'Hero to Zero', *Hercules*, repeat the SS rhythmic pattern:

for	ma	king	you	a	he	ro	too
tú	pue	des	ser	el	hé	ro	e
Po	drás	tam	bién	Un	hé	roe	ser

However, the ES song places a naturally unstressed syllable in a downbeat note. Therefore, the word “héroe” [hero] is sung “heroé” instead of “**h**éroe”.

6.2.3. NATURALNESS

Low (2005:195) indicates that few song translators and writers on the subject matter "have actually emphasized the importance of naturalness in register and word-order", and, as a result, "many existing song-translations are very unnatural - so unnatural that they have led some people to the view that all song translations are inevitably bizarre or ridiculous". Nida (1964:177) suggests that "nothing so completely spoils the charm of a song as awkward words or unnatural grammar". Whilst it is true to some extent, Nida was not thinking about songs in audiovisual contexts. In this type of context, the *charm* does not only rely on the linguistic content. The visuals may capture most of the attention of viewers -particularly of children- and therefore the *charm* of a song in a cartoon may not be easily spoilt by using unnatural grammar. This analysis compiles examples of unnatural syntax or word order in the translated songs, in order to see how frequent this is in the corpus of study. These cases of unnatural or unusual word order have been separated in the following categories:

- Verbal periphrasis separated by an object/subject – 15 cases
- Altered order in verbal periphrases (auxiliary verb behind) – 6 cases
- Prepositional complement precedes the verb it complements – 4 cases
- Prepositional complement precedes the noun it complements – 4 cases
- Prepositional complement precedes the adjective it complements – 1 case

- AI + infinitive, separated – 2 cases
- Lack of articles – 7 cases
- Subordinate clause before main verb – 1 case
- Copulative verb preceded by predicative adjective -16 cases
- Direct object before infinitive – 13 cases

	Nr of cases	Example	Song, film	Version
Verbal periphrasis separated by an object/ subject	15	si en paz deseo yo vivir	"Just Around the Riverbend", <i>Pocahontas</i>	ES
		contemplando siempre estoy	"Out There", <i>THoND</i>	ES
		este se quiere ya casar	"Poor Unfortunate Souls", <i>TLM</i>	ES
		Puedes mi buena fe certificar	"Friend Like Me", <i>Aladdin</i>	ES
		voy con fe a pedir	"Honor to Us All", <i>Mulan</i>	AS
		no sabré tal papel jamás cumplir	"My Reflection", <i>Mulan</i>	AS
		hubiera varios ya ganado	"(I Won't Say) I'm in love", <i>Hercules</i>	AS
		Podrás también un héroe ser	"A Star is Born", <i>Hercules</i>	AS
		Ya es hora que yo les obligue a ciertas acciones tomar	"Be Prepared", <i>TLK</i>	AS
		Quiere nuestro corazón firme el fuego mantener	"Steady as the Beating Drum", <i>Pocahontas</i>	AS
		Podrá su piel dolor sentir	"Savages, Part I", <i>Pocahontas</i>	AS
		Podrás toda culpa negar	"The Bells of Notre Dame", <i>THoND</i>	AS
		Quisiera amor yo poseer	"God Help the Outcasts", <i>THoND</i>	AS
		Venga el servicio a probar	"Be Our Guest", <i>Beauty and the Beast</i>	AS
		Tuve que sus cuerpos disolver	"Poor Unfortunate Souls", <i>TLM</i>	AS
Altered order in verbal	6	Usted y yo tenemos que de cara a cara hablar	"I just can't wait to be King", <i>TLK</i>	AS
		cómo a protegerte voy	"Out There", <i>THoND</i>	ES
		jubilado vivir bien sabré	"Human Again", <i>Beauty</i>	ES

periphrasis (auxiliary verb behind)			<i>and the Beast</i>	
		Y tus deseos realizando voy	"Friend like me", <i>Aladdin</i>	AS
		Si no, su fuego a matarme va	"Hellfire", <i>THoND</i>	AS
		Lo que vean aquí revelar no podrán	"The Court of Miracles", <i>THoND</i>	AS
		tramando estoy un gran plan	"Gaston (reprise)", <i>Beauty and the Beast</i>	AS
Prepositional complement precedes the verb it complements	4	De mi virtud puedo alardear	"Hellfire", <i>THoND</i>	ES
		Con todos a brindar	"Be Our Guest", <i>Beauty and the Beast</i>	ES
		En vencer pensar	"I'll make a man out of you", <i>Mulan</i>	AS
		No pueden en nada pensar	"Be Prepared", <i>TLK</i>	AS
Prepositional complement precedes the noun it complements	4	De Hades todo el plan	"The Gospel Truth III", <i>Hercules</i>	ES
		Del Rey Tritón somos hijas	"Daughters of Triton", <i>TLM</i>	ES
		Del inframundo el rey	"The Gospel Truth II", <i>Hercules</i>	AS
		De polvo el piso limpiar	"Human Again", <i>Beauty and the Beast</i>	AS
Prepositional complement precedes the adjective it complements	1	De cuero cubierto estoy	"Hakuna Matata", <i>TLK</i>	AS
Al + infinitive, separated	2	Al su cauce el río pasar	"Steady as the Beating Drum", <i>Pocahontas</i>	AS
		Al afuera un día vivir	"Out There", <i>THoND</i>	AS
Lack of articles	7	Frente a fuerza superior los semidioses correrán	"The Gospel Truth II", <i>Hercules</i>	AS
		Vuela hacia celestial region	"A Whole New World", <i>Aladdin</i>	AS
		Soy como azul estrella	"A Whole New World", <i>Aladdin</i>	AS
		Criatura tan extraña puede ser alguna vez útil a mí	"The Bells of Notre Dame", <i>THoND</i>	AS
		Tal vez sabrán de temible guarida	"The Court of Miracles", <i>THoND</i>	AS
		Cojos andarán	"The Court of Miracles", <i>THoND</i>	AS

		Ciegos mirarán	"The Court of Miracles", <i>THoND</i>	AS
Subordinate clause before main verb	1	Que vuelva a ser yo logrará	"Human Again", <i>THoND</i>	ES
Copulative verb preceded by predicative adjective	16	Sorprendido no debes estar	"Friend like Me", <i>Aladdin</i>	AS
		Inconscientes no deben estar	"Be Prepared", <i>TLK</i>	AS
		La gran tripulación que sale invencible es	"Virginia Company" (Reprise), <i>Pocahontas</i>	AS
		Posible no es vivir así	"Just Around the Riverbend", <i>Pocahontas</i>	AS
		Es que firme debo ser	"Just Around the Riverbend", <i>Pocahontas</i>	AS
		Diabólica es su piel	"Savages, Part I" <i>Pocahontas</i>	AS
		Demonios deben ser	"Savages, Part I", <i>Pocahontas</i>	AS
		No querrás oírme por yo gitana ser	"God Help the Outcasts", <i>THoND</i>	AS
		Famoso ser	"God Help the Outcasts", <i>THoND</i>	AS
		Tú sabes que hombre recto soy	"Hellfire", <i>THoND</i>	AS
		Tú sabes que muy puro soy	"Hellfire", <i>THoND</i>	AS
		Sus ojos como llamas son	"Hellfire", <i>THoND</i>	AS
		Diferente de nosotros es	"Belle", <i>Beauty and the Beast</i>	AS
		las algas más verdes son	"Under the Sea", <i>TLM</i>	AS, ES
		lugar inmundo fue	"The Gospel Truth II", <i>Hercules</i>	AS
		El plato fuerte fue	"The Gospel Truth II", <i>Hercules</i>	AS
Direct object + infinitive	13	Y colores en el viento descubrir	"Colours of the Wind", <i>Pocahontas</i>	AS, ES
		Y del brazo a dos damas llevar	"Human again", <i>Beauty and the Beast</i>	ES
		Mi encanto mostrar	"Human again", <i>Beauty and the Beast</i>	ES
		Si no te quieres arriesgar y los problemas evitar	"Under the Sea", <i>TLM</i>	AS
		Una noche de Arabia gozar	Arabian nights", <i>Aladdin</i>	AS
		Un arsenal tremendo	Friend like me", <i>Aladdin</i>	AS

		poseer		
		Un lugar poseer	Mine, mine, mine", <i>Pocahontas</i>	AS
		Mi figura cuidar	"Human again", <i>Beauty and the Beast</i>	AS
		Mi cabello soltar	"Human again", <i>Beauty and the Beast</i>	AS
		Trajes finos usar	"Human again", <i>Beauty and the Beast</i>	AS
		Sus cabezas cortar y sus huesos sacar	"Les Poissons", <i>TLM</i>	AS
		Sus cabezas cortar y su aspa limpiar	"Les Poissons", <i>TLM</i>	ES
		y las tripas abrir	"Les Poissons", <i>TLM</i>	ES

The analysis indicates that natural syntactic order is sometimes altered in song translation in order to create rhyme and in order to make natural syllabic stress coincide with musical stress. For example, in 'Under the Sea' (*TLM*), the line 'the seaweed is always greener in somebody else's lake' was translated both in the AS and ES songs as 'tú crees que en otros lados, las algas más verdes son'. The natural word order is 'tú crees que en otros lados, las algas son más verdes', as normally copulative verbs are followed, not preceded, by predicative adjectives. The hyperbaton in this example does not seem to be used in order to create a poetic effect; instead, it seems that the verb is placed at the end of the line because it is an oxytone, unlike the word 'verdes', which is stressed on the penultimate syllable. By placing the verb at the end, musical stress coincides with natural syllabic stress. Furthermore, the word 'son' is easier to rhyme than the word 'verdes'. However, this strategy sacrifices natural word order.

Infinitive verbs in Spanish are always oxytone words and are easy to rhyme, as they either end in "-ar", "-er" or "-ir". It has been observed that sometimes infinitives are

placed at the end of lines to achieve rhyme, although naturalness is compromised.

Out of the 69 examples above, 39 make use of an infinitive at the end, and 6 examples use a verb in the future tense -which is also oxytone in Spanish.

This strategy is observed in the AS dubbing of 'Friend Like Me'. The back translation provided below tries to reproduce the effect produced by unnatural word order:

Y quien puede, Abracadabra, romperlo así [and who can, abracadabra, break it this way]

Y a las chicas **desaparecer** [and the girls disappear]

Sorprendido no debes **estar** [surprised you must not be]

Estoy listo siempre a **responder** [I am ready always to answer]

Puedes mi buena fe **certificar** [You can my good faith certify]

A tu servicio un genio está [to your service a genie is]

Lack of naturalness in word order is more common in dubbed songs than in subtitled songs, where only three examples of unusual word order were observed. Whilst the corpus of songs analysed in this section is larger than the corpus analysed in Chapter Four, proportionally the number of occurrences of unnatural word order in the dubbed songs is larger. This can be explained because of the constraints regarding the preservation of rhythm and rhyme, which oblige the message to be more altered than in subtitles. The following example compares a fragment of the song lyrics of 'The Gospel Truth', (*Hercules*) with the ES dubbed song and the DVD interlingual subtitles.

SL lyrics	ES dubbing	DVD subtitles
Though Hades' horrid plan	Mas de Hades todo el plan	<i>Y aunque Hades tramó su horrible plan</i>
Was hatched before Herc cut his first tooth	No se cumplió con exactitud Fue bravo y fuerte Hércules	<i>antes de que a Herc le saliera el primer diente,</i>
The boy grew stronger every day	Tan cierto como tú	<i>el chico creció, más fuerte cada día,</i>
And that's the gospel truth		<i>y ésta es la pura verdad...</i>

Back translation:	But, of Hades, the whole plan was not accomplished precisely he was brave and strong Hercules as true as you	And even though Hades hatched his horrible plan before Herc cut his first tooth the boy grew stronger every day and that's the absolute truth
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A hyperbaton is used in the first line. The natural syntactic order of that sentence is "mas todo el plan de Hades". However, the word Hades is naturally stressed on the penultimate syllable in Spanish. Therefore, if natural syntactic order had not been changed, in order to maintain the rhythm of the SS, the word Hades would have had to be pronounced "Hadés". Therefore, in this case the preservation of rhythm - making the musical stress coincide with the natural syllabic stress- has had preference over natural syntactic order. Regarding the use of "exactitud" in the second line, it is worth to note that "and that's the gospel truth" is a line that is repeated several times in different songs in the film. The mouth movements when singing the word "truth" are very clear on some occasions. In ES it is dubbed as "tan cierto como tú", which ensures lip synchrony. In the second line of the song, the word "exactitud" is used to rhyme with "tú".

The analysis carried out for this thesis has shown that altering word order in dubbed songs is more common in the AS songs than in the ES songs (55 cases in AS songs as opposed to 16 cases in ES songs). It has also been noted that the strategy to place infinitive verbs at the end of lines to achieve rhyme is more frequent in the AS dubbed songs analysed than in the ES dubbed songs.

6.2.4. SENSE

In translation, the transfer of sense is one of the main priorities. However, as has been discussed throughout this thesis, in the case of song translation the concept of sense transfer has to be more flexible than in other types of translation. As Franzon (2008:376) explains:

A song translation that strives to be semantically accurate can hardly be sung to the music written for the original lyrics, and a song translation that follows the original music must sacrifice optimal verbal fidelity

Chapter Four showed that transfer is the most common strategy found in the subtitled songs analysed. In dubbing songs, direct linguistic transfer as such is unusual. However, this does not mean that the overall sense is not transferred. A fragment of the song “Under the Sea” (*TLM*) is included here as an example:

SL lyrics	ES and AS lyrics	Back translation
Down here all the fish is happy	Los peces son muy felices	The fish are very happy
As off through the waves they roll	Aquí tienen libertad	Here they have freedom
The fish on the land ain't happy	Los peces allá están tristes	The fish over there are sad
They sad 'cause they in their bowl	Sus casas son de cristal	Their houses are (made) of glass
But fish in the bowl is lucky	La vida de nuestros peces	The life of our fish
They in for a worser fate	Muy larga no suele ser	Very long does not tend to be
One day when the boss get hungry	Si al dueño le apetece	If the owner feels like it
Guess who's gon' be on the plate	A mí me van a comer	(it's)me they are going to eat

This song is sung by Sebastian, who tries to convince Ariel to stay under the sea.

This song cannot be analysed without referring to the information displayed via the visual channel. When Sebastian sings “they in for a worser fate” he points at the fish under the sea. Hence, he explains that although the fish above the sea live imprisoned, they are at least not served on a plate.



Fig 6.16 They sad 'cause they in their bowl (TLM)



Fig. 6.17 Guess who's gon' be on the plate (TLM)

When Sebastian sings “the fish in the bowl is happy”, a fish appears floating inside a bubble, which looks like a glass bowl (see fig. 6.16). After Sebastian sings “one day when the boss get hungry” he bursts the bubble and the fish falls on a platform, resembling a fish served on a plate (see fig. 6.17). The translated song manages to transfer the overall sense: fish are happier and free under the sea, although there are some dangers. Although the SL lyrics have examples of incorrect grammar (e.g.

when the boss get hungry), the TL lyrics reflect standard Spanish. Furthermore, this fragment of the dubbed song follows the original rhyme-scheme and the original rhythm.

This section will focus on cases where sense has been altered in the TL lyrics when these changes are not motivated by AV cohesion, as these will be examined in section 6.2.5.

- **'Beauty and the Beast' (*Beauty and the Beast*)**

The song 'Beauty and the Beast', sung by Mrs. Potts whilst Belle and Beast dance in one of the most iconic scenes of the film, explains that Belle's relation with the Beast is changing positively. "Barely even friends, then somebody bends unexpectedly". The message of the song is that one can change their attitude, like the Beast did, and learn from their mistakes: "finding you can change, learning you were wrong". Even though the song does not refer to love implicitly, the line "tale as old as time", together with the slow melody and the images seem to indicate that it is a love song. In the ES song, the idea that something is slowly changing is transferred: "algo entre los dos cambia sin querer" [something between the two of them changes unintentionally]. It also introduces implicitly the idea that their love is growing: "nace una ilusión, tiemblan de emoción" [a dream is being born, they shudder with emotion]. Furthermore, another case of manipulation can be observed:

SL lyrics	TL lyrics (ES)	Back translation
Certain as the sun rising in the east	Cierto como el sol Que nos da calor	Certain as the sun that gives us heat
<u>Tale as old as time</u>	<u>No hay mayor verdad</u>	there is no greater truth
<u>Song as old as rhyme</u>	<u>La belleza está</u>	Beauty is
<u>Beauty and the beast</u>	<u>En el interior</u>	on the inside

In the ES dubbed song a pedagogical message is included: physical appearance is not the most important thing about a person, but their personality. As can be observed, the rhyme-scheme is maintained; furthermore, the translated text respects the rhythm of the original song. It seems that the decision to include a message that was not part of the original song cannot be explained by the non-linguistic constraints involved in the song, since the AS song manages to be closer to the SS, and at the same time preserve rhythm and rhyme:

TL lyrics (AS)	Back translation
Siempre como el sol	Always, like the sun
Surge la ilusión	a hope appears
Fábula ancestral	Ancestral tale
Música inmortal	Immortal music
Bella y Bestia son	They are Beauty and the Beast

- 'One Jump Ahead', *Aladdin*

SL lyrics	TL lyrics (ES)	Back translation
<i>Gotta keep</i> ³²	<i>Yo soy</i>	<i>I am</i>
One jump	El rey	the king
Ahead of the bread line	Toreando a los guardias	teasing the guards
One swing	Y hoy no	And today I'm not
Ahead of the sword	Me quedo sin pan	going to be left with no bread
<u>I steal</u>	<u>Tal vez</u>	Maybe
<u>Only what I can't afford</u>	<u>Cuando llegue el Ramadán</u>	When Ramadan arrives
<u><i>That's everything</i></u>	<u><i>Y queda un rato</i></u>	<i>And it's still quite ahead</i>
One jump	El Rey	The King
Ahead of the lawmen	A prueba de espadas	Sword-proof
That's all,	¡Qué horror!	How awful!
And that's no joke	¡Qué bestias son!	They're animals!
These guys	Yo soy	I am
Don't appreciate I'm broke	Pobre pero un señor	Poor, but a gentleman

This is the first song in the film in which Aladdin sings. Aladdin steals some bread, and the guards go after him. In principle, stealing is not ethical, and that would make Aladdin a not likeable character in a film for children. However, Aladdin is the hero of the film. This song serves to reinforce the image of Aladdin as a kind and likeable character, and at the same time, explains that there is a reason behind Aladdin's behaviour: Aladdin is very poor, he has no money, and he steals only to eat, not to get rich. As can be seen in the lyrics reproduced above, in the SS it is clear from the beginning that Aladdin cannot afford anything. In the TS, the idea that Aladdin is poor is introduced later. As can be observed, the TS refers to Ramadan, inferring that Aladdin is Muslim. Whilst the plot is set in an Arabic country -the intro song of this film is called 'Arabian Nights'-, in the original film

³² Italics are used to indicate the part of speech spoken, not sung.

there is no mention of Aladdin's religion. Therefore, introducing the word 'Ramadan' in the TS is an act of ideological manipulation. It can be argued that this solution adds to the 'Arabic' flavour of the film, but it also adds to creating stereotypes in the TC, as not all Arabic people are Muslim. As was discussed in Chapter Two, when translating films targeted at children the didactic function has to be considered. Not creating stereotypes can be one of the elements to be taken into account.

It seems that content has been sacrificed in favour of rhyme -indicated on the lyrics above with the use of different colours- and metrical structure: both the SS and the TS have the same number of syllables. Furthermore, each linguistic stress in the TL song coincides with the musical stress in the original song.

The AS song is more faithful to the content of the song, and it also achieves to preserve rhyme and the metrical structure:

TL lyrics (AS)	Back translation
<i>Tengo que</i>	<i>I have to</i>
Saltar	Jump
Tomar la ventaja	Take advantage
Rehuir	Escape
La espada mortal	The deadly sword
Robar,	Steal,
Solo lo que sea vital	Only what is essential
<i>Es decir... todo</i>	<i>That's to say... all</i>
Burlar	Trick
A los mandarines	The mandarins
No hay más,	It's nothing else
no es jugar	It's no play
Probar,	Demonstrate
que no tengo ni un dinar	That I do not have a dinar

In this song we can also observe an exoticising tendency, as the TS introduces the term 'dinar', a currency that has been used in some Arabic countries for centuries. However, all in all, the TS reflects the sense of the ST. Therefore, it seems that the manipulation observed in the ES dubbed song is due to other reasons than non-linguistic constraints.

- 'Out There', *THoND*

Out There

Out there among the **millers**
 And the **weavers**
 And their **wives**
 Through the roofs and gables
 I can **see them**
 Ev'ry day they shout
 And scold and go about their **lives**
 Heedless of the gift
 It is to **be them**

ES dubbing

Ahí fuera entre el lechero
 El tejedor
 Y su **mujer**
 Y saber cómo hablan
 Cómo **viven**
 Esas gentes que
 Desde el tejado puedo **ver**
 Libres de sentir
 Que les **envidie**

Back translation

Out there among the milkman
 The weaver
 And his wife
 And to know how they talk
 How they live
 These people who
 From the roof I can see
 Free to feel
 That I envy them

AS dubbing

Allá obreros
 Y mujeres
 Pasan y se **van**
 Puedo verlos entre
 Los **tejados**
 Todo el día gritando
 Sus problemas **contarán**
 A su buena suerte **acostumbrados**

Back translation

Over there workmen
 And women
 Pass and go
 I can see them among
 The roofs
 All day shouting
 Their problems they will tell
 To their good luck accustomed

In the ES song, the millers become “el lechero” [the milkman]. This choice seems to be motivated by the number of syllables of the word, as “moliner” [miller] has an extra syllable. Rhythm, in this case, seems to have priority over sense. In the AS song the millers and the weavers become “obrer” [workmen], and the rhythm is also preserved.

In this particular case the iconographic code presents a view of a street from above, where there are several people working, but their trades are not easily identifiable. Therefore, this change in the ES and AS lyrics is unnoticed if the SS is not consulted. Furthermore, it is interesting to observe how the information about the place from which Quasimodo observes the people is introduced later in the ES song than in the SS. Presenting information in a different order than in the SS can, therefore, be a strategy to transfer sense that may allow more flexibility to adjust the TL lyrics to the existing rhythm of the song. However, this strategy might only work when the linguistic code is not directly linked to the iconographic code.

- 'Esmeralda's prayer', *THoND*

This song is sung by Esmeralda, a gypsy dancer, in the Cathedral of Notre Dame. As can be seen, the AS and ES approaches to transferring the sense of the song vary:

God Help the Outcasts	ES dubbing	Back translation
I don't know if You can hear me	No sé si podrás oírme	I don't know if You can hear me
Or if you're even there	No sé si estás ahí	I don't know if You are there
I don't know if You would listen	Mi oración es tan humilde	My prayer is so humble
To a gypsie's prayer	¿Cómo hablarte a Ti ?	How can I talk to You?
Yes, I know I'm just an outcast	Pero tienes cara humana	But You have a human face
I shouldn't speak to You	Sangre, llanto y luz	Blood, crying and light
Still I see Your face and wonder...	Sí, soy sólo una gitana	Yes, I am just a gipsy
Were You once an outcast too ?	Mas proscrito fuiste Tú	But an outcast You were
AS dubbing	Back translation	

Creo que no querrás oírme	I think You don't want to hear me
Por yo gitana ser	Because I am a gypsy
Creo que no sabré implorarte	I think I won't be able to implore You
No Te puedo ver	I can't see You
Siempre me hallo marginada	I am always excluded
No vivo con virtud	I don't live with virtue
Veo Tu cara y me pregunto	I see Your face and I wonder
Lo que fuiste acaso Tú	What You were.

It is interesting to compare how the first line has been transferred to each version.

Whilst in the ES song the sense has been maintained, the AS song uses the verb "querer" [want], instead of "poder" [can]. The choice does not seem motivated by the number of syllables, as the use of "poder" would neither have affected the metrics, nor the rhythm of the song: "creo que no podrás oírme". By using the verb "querer" it introduces an idea that does not exist in the SL: Esmeralda believes that she is directing her prayers towards someone who will intentionally ignore her because she is a gypsy.

Another observation is that Esmeralda directs her prayers to a statue of the Virgin Mary holding Jesus. In English, the sentence "were you once an outcast too?" could be therefore addressed to either of them. In the ES song, the line "mas proscrito fuiste tú" indicates that the prayer is addressed at Jesus Christ, since the adjective used is masculine. In the AS song, it seems that it was deliberately chosen not to use an adjective, as that would involve specifying the gender of the person being prayed to.

Furthermore, in the SS Esmeralda seems to ask Jesus if he was an outcast too. In the ES lyrics, Esmeralda does not wonder: she affirms that Jesus was an outcast. On the other hand, in the AS song this idea is completely omitted.

Finally, it is to be noted that both the ES and the AS songs have preserved the rhythm and rhyme pattern of the SS.

- 'One Last Hope', *Hercules*

SL lyrics	ES lyrics	Back translation
I'm down to one last shot	Mi último intento y	My last attempt and
And my last high note	Mi última hazaña es	My last deed (this) is
Before that blasted underworld	Antes que el inframundo me	Before the underworld
Gets my goat	Dé un revés	Gives me a setback
	AS lyrics	Back translation
	Llegó mi última	(It) arrived my last
	Oportunidad	Opportunity
	Antes que algún malvado	Before some evildoer
	Me dé que hablar	Gives me something to talk about

Chapter Four explained how this instance of humour is subtitled into Spanish. In the case of dubbing, the ES song transfers more or less the same idea: this is Phil's last chance before he dies. However, the pun is lost, as no reference is made in the ES to Phil being half-goat. The AS song changes the idea being expressed in the SS and does not specify that Phil thinks it is his last chance before he dies. The humorous effect is also lost. However, both versions maintain the original rhythm and rhyme-scheme.

- 'Virginia Company', *Pocahontas*

This song shows that partial omission is a strategy used in both the AS and ES songs.

The song 'Virginia Company', from *Pocahontas*, is the first song included in the film.

It is sung by the explorers who will go to the New World, whilst they are boarding their ship in England and they are saying goodbye to their friends and family:

SL lyrics	TL lyrics (ES)	Back translation
In sixteen hundred seven	En mil seiscientos siete	In 1607
We sail the open sea	Surcamos este mar	We sail this sea
For glory, God and gold	La gloria y la riqueza	Glory and wealth
And the Virginia Company	Nos envían a buscar	We have been sent to search
For the New World is like heaven	El Nuevo Mundo ofrece	The New World offers
And we'll all be rich and free	Gran fortuna y libertad	Great fortune and freedom
Or so we have been told	Y espera a los valientes	And waits for the brave men
by the Virginia Company	Que lo sepan conquistar	Who'll be able to conquer it
	TL lyrics (AS)	Back translation
	La compañía Virginia	The Virginia Company
	Dispuesta está a partir	Is ready to leave
	La gloria y mil tesoros	Glory and 1000 treasures
	Hallaremos por allí	We will find there
	A los cielos se parece	Like Heaven is
	El lugar por descubrir	The place we have to find
	El Nuevo Mundo nos prometen	They promise us the
	Que será así	New World will be like that

There are two different approaches regarding the historical content transferred to each of the dubbed songs: the AS song omits the information about the year 1607, whilst the ES song omits the name of the company.

As for the AS song, the natural stress of 'Compañía' does not coincide with the musical stress. In the AS song it is sung as "la compaⁿⁱá Virginia", damaging naturalness, since the main stress should fall on the vowel "i" of compañía, not on the last vowel.

Regarding the ES version, it is interesting to observe that the lyrics refer to conquerors as brave men. The song is sung by the conquerors themselves, so those words do not seem incoherent in the context where the song is sung. However, the SS does not highlight conqueror's braveness, but their eagerness to get rich. It is worth to note that both the AS song and the SS highlight conquerors' greed, whilst the ES song -from an ex-colonising country- refers to the conquerors' braveness.

- **'Steady as the Beating Drum', *Pocahontas***

This song is sung by the native women and men whilst working on their land. The fragment offered below shows that the names of vegetables are omitted in the ES song and partially replaced in the AS song ("bean" is maintained as the AS song uses the word "frijol", whilst "squash" is replaced with "las lechugas" [lettuces]). Since these objects are not represented in the iconographic code, the change does not affect AV cohesion. It seems that these changes are motivated by the preservation of the SS rhythm. However, it is interesting to observe that "sturgeon" becomes "esturión" [sturgeon] in the ES song, but "rey castor" [king beaver] in the AS song. This change does not seem to be motivated by the preservation of the SS rhythm, as both "esturión" and "rey castor" have three syllables and their natural syllabic stress is at the end. Furthermore, when this line is sung, the iconographic code

shows the native men fishing in the rivers, so the connection between the iconographic code and the lyrics is also lost.

SL lyrics	ES lyrics	Back translation
By the waters sweet and clean	Junto al río que nos ve	Next to the river that sees us
Where the mighty sturgeon is	Donde vive el esturi3n	Where lives the sturgeon
Plant the squash and reap the bean	Siembra para recoger	Sow to collect
All the earth our Mother gives	Lo que nuestra tierra dio	What our earth gave
	AS lyrics	Back translation
	Por las aguas de crystal	the waters of glass
	Donde vive el rey castor	Where lives the king beaver
	Nuestra madre tierra da	Our mother earth gives
	Las lechugas y el frijol	The lettuces and the bean

- **'A Girl Worth Fighting For', *Mulan***

In the song 'A Girl Worth Fighting For', the warriors, unaware that Mulan is a girl, sing about their ideal woman. Whilst the AS song transfers the same idea that is transferred in the SS, the ES song introduces a new idea:

SL lyrics	ES lyrics	Back translation
My girl will think I have no faults	La que me tenga entre algod3n	That who has me amongst cotton
That I'm a major find	Con alma maternal	With maternal soul
	AS lyrics	Back translation
	Mi chica nunca dudará	My girl will never doubt
	Que soy gran ejemplar	That I am a great specimen

The expression “tener entre algodones” means to look after someone with care and attention. The warrior who sings the SS lets the audience know that for him, the

best quality in a woman is that she admires him. However, in the ES song the warrior wants a woman who looks after him. This change makes the warrior look less pretentious than in the SS.

6.2.5. AUDIOVISUAL COHESION

As was seen in Chapter One, one of the main constraints of AVT is that the information transmitted via the visual channel cannot be altered³³, unlike the information transmitted via the aural code, which translators can adapt if necessary. Because of extra-linguistic constraints, on many occasions the interaction between images and the linguistic code in the SL cannot be easily maintained in the translation. This section presents some specific examples found in the corpus of study where visual references interact with the lyrics of the SS and it offers an analysis of how those cases were tackled in the TL versions. The examples are separated into three separate categories:

- The information transmitted in the linguistic code is also illustrated.
- The linguistic code interacts with the kinesic code.
- Audiovisual puns.

6.2.5.1. The information transmitted in the linguistic code is also illustrated

Four different approaches have been observed: both AV cohesion and sense are maintained; AV cohesion is maintained, but sense is changed; AV cohesion is lost; AV cohesion is partially maintained.

³³ Except from the rare cases explained in Chapter One.

- **AV cohesion and sense are maintained in the TS**

a) Eiffel tower in 'Be Our Guest', *Beauty and the Beast*

In this song Lumière and Mrs. Potts invite Belle to have dinner with them.

Lumière presents Belle with food, and introduces her to the magical creatures that live in the castle. When he presents the dishes, he sings:

SL lyrics	ES lyrics	Back translation
They can sing, they can dance	El ballet, para usted	The ballet, for you
After all, miss, this is France	Esto es Francia, mademoiselle	This is France, mademoiselle
	AS lyrics	Back translation
	A cantar, a bailar	To sing, to dance
	Esta es Francia, no olvidar	This is France, not to forget

When Lumière mentions the country, some plates form the Eiffel Tower (see figure 6.18). The ES song has maintained the reference to France, however, the information about the singing skills of the dishes is lost.



Fig. 6.18. *This is France, Beauty and the Beast*

The solution offered in the AS song also refers to the iconographic code, but has incorrect grammar. An infinitive (no *olvidar*) is used instead of an imperative form (no *olviden*), possibly in order to achieve rhyme. Using

incorrect grammar in the TS seems to contradict the pedagogical goal of translating for children.

b) Dust in 'Be Our Guest', *Beauty and the Beast*.

In the middle of the song, Lumière sings next to Cogsworth. The light is dimmed and the melody is melancholic. Furthermore, a salt and a pepper shaker are throwing salt from above, looking like it is snowing.

The lyrics also change and become a bit sadder:

SL lyrics	ES lyrics	Back translation
Ten years we've been rusting	Plumeros y paños	Feather dusters and cloths
Needing so much more than dusting	Bajo el polvo de diez años	Under the dust of 10 years
	AS lyrics	Back translation
	Diez años enmohecimos	Ten years we got mouldy
	Y de polvo nos cubrimos	And of dust we got covered

When the candlestick sings "needing so much more than dusting" he can be seen cleaning some salt that was falling on Cogsworth, as if he were dusting. The strong link between the iconographic code and the linguistic code is maintained in both the ES song and the AS song, as both versions include the word "polvo" [dust].

- **AV cohesion is maintained, but sense is change**

a) Flabby, flat and lazy in 'Be Our Guest', *Beauty and the Beast*

Lumière continues to sing how sad they were before Belle arrived:

SL lyrics	ES lyrics	Back translation
Most days we just lay around	Soñando en esos tiempos	Dreaming of those days

the castle	que añoramos	that we miss
Flabby, fat and lazy	Solos y amargados	Lonely and bitter/depressed
You walked in and oops-a- daisy !	Pero al fin usted ha llegado	But at last you have arrived

AS lyrics

Sombras que rondamos el
castillo
Todo aquí **dormía**
Usted trajo la **alegría**

Back translation

Shadows that round around
the castle
All here slept
You brought happiness

When Lumière says "flabby, fat and lazy", he adopts this posture:

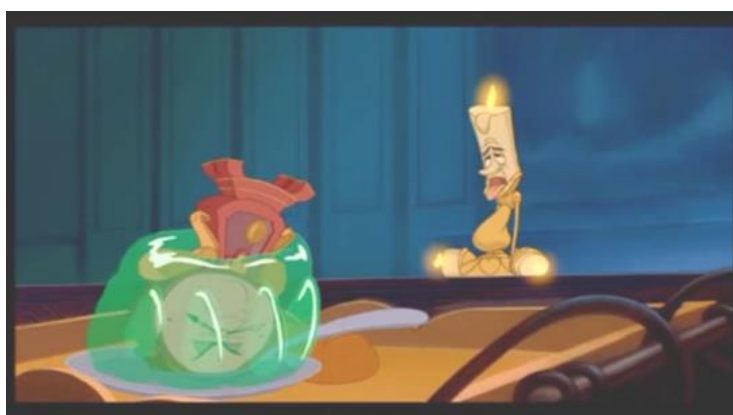


Fig. 6.19. *Flabby, fat and lazy*

"Flabby, fat and lazy", is translated as "solos y amargados" [lonely and depressed] in the ES song. Although apparently the semantic information of both sentences is completely different, the TL version is coherent with the images that viewers can see. As figure 6.19 shows, Lumière does not seem to be very happy, so the word "amargados" does not contradict the images, although it does not convey what was originally transmitted. However, the TL version maintains the number of syllables and the syllabic stress of the original version.

In the AS song Lumière sings "todo aquí dormía" [everything here slept]. Whilst the linguistic content is not transferred, AV cohesion is maintained, as the candlestick seems to act as sleepy in the visual code.

b) Taking an order in 'Friend Like Me', *Aladdin* (ES version)

This song is also full of images intrinsically linked to the lyrics. The content of the song is relevant for the plot, as the genie is explaining that he has come out of his lamp to serve Aladdin and his master can ask him anything he wishes. The song reinforces this idea with different metaphors and examples. For example, at one point the genie becomes a waiter and, whilst taking some notes on a notepad, sings:

SL lyrics	ES lyrics	Back translation
Let me take your order	Le aconsejo nuestro	I recommend you our
Jot it down	Pavo real	peacock
	AS lyrics	Back translation
	Tomaré su orden	I will take your order
	Porque usted	Because you

In the ES song there are no references to taking an order. The translation still maintains AV cohesion because the genie sings a sentence that a waiter would say. However, the idea that the genie is asking Aladdin to make some wishes is not reinforced in the TL. In the AS song, however, AV cohesion is maintained and at the same time the linguistic content is transferred.

- **Complete loss of AV cohesion**

a) **Midday prayers in 'Friend Like Me', *Aladdin***

In the same song, the genie continues to offer his services to Aladdin. He kneels down on Aladdin's hands and sings "I'm here to answer all your midday prayers", whilst he pretends to pray.

The lyrics in the ES song do not relate to the image shown. Instead, the genie sings "a tus problemas soy la solución" [I'm the answer to your problems]. It transfers the same general idea, but there are no references to praying or kneeling down, therefore the connection between the visual code and the linguistic code is lost.

In the AS song the connection is also lost, as the genie sings "estoy listo siempre a responder" [I am always ready to answer].

b) **Fisherman and baker in 'The Bells of Notre Dame', *THoND* – (ES version)**

This is the opening song of *THoND*, and its first lines describe the city of Paris.

SL lyrics

Morning in Paris,
the city **awakes**
To the bells of Notre **Dame**
The fisherman fishes
the baker man **bakes**
To the bells of Notre **Dame**

ES lyrics

Muy de mañana
Despierta a **París**
La canción de Notre **Dame**
Redoblan campanas
Por el Sena **gris**
Suena el son de Notre **Dame**

Back translation

Very (early) in the morning
Awakens Paris
The song of Notre Dame
Bells toll
Along the grey Seine
The sound of Notre Dame sounds

AS lyrics

Ya las campanas
Despiertan París
Resonando en Notre **Dame**
Anuncian que hay pesca
Y hay pan otra vez
Resonando en Notre **Dame**

Back translation

Already the bells
Awaken Paris
Resounding in Notre Dame
They announce that there's fish catch
And there's bread again
Resounding in Notre Dame

The audience are presented with these images when this fragment is sung:



Fig 6.20. Fisherman fishes (THoND)



Fig 6.21. Baker man bakes (THoND)

The ES song omits the information about the fisherman and the baker man. Whilst the information that has been suppressed in Spanish is not relevant for the comprehension of the plot, the strong connection between the visual code and the linguistic code that can be felt in the English version disappears. The dubbed song preserves the rhyme-scheme in detriment of the transfer of linguistic information.

The AS song, on the other hand, preserves AV cohesion, whilst the rhyme-pattern is not preserved. Furthermore, sense is slightly modified: in the SS the bells of Notre Dame sound at the background and accompany people's actions, whilst in the AS song the bells of Notre Dame announce the citizens that fish and bread are ready.

c) Lifting a load in 'Two Worlds, one family', *Tarzan*

Whilst this song is played, Tarzan's parents build a treehouse after their shipwreck. At one point, they lift what is left from the boat using a rope. The line sung in the SS at this point is: "raise your head up, lift high the load". The AV cohesion completely disappears in both the ES and the AS songs, as the translation is "ponte alerta, saca el valor" [be on alert, take the courage]. Like in the example above, the lack of AV cohesion in the AS and ES versions does not affect the comprehension of the plot, and the translation does not contradict the iconographic code.

- **The TS retains some AV cohesion**

a) Musical instruments and animals in 'Under the Sea', *TLM*

This fragment, discussed in the Introduction (see page 4) is an example of preserving some of the elements that are illustrated in the TL lyrics, although not all of the elements that are illustrated and mentioned in the SL lyrics are included.

SL lyrics	ES lyrics	Back translation
The newt play the flute	Suena la flauta	The flute sounds
The carp play the harp	Carpa en el arpa	Carp on the harp
The plaice play the bass	Al contrabajo	To the bass
And they sounding sharp	Ponle atención	Pay attention

AS lyrics	Back translation
Oye la flauta	Hear the flute
Oye el arpa	Hear the harp
Al contrabajo	To the bass
Ponle atención	Pay attention

Both songs refer to the musical instruments depicted. However, in the ES song the only animal mentioned is “carpa” [carp] and in the AS song none of the sea creatures are mentioned. The internal rhyme between the animals and the musical instruments is not transferred in either dubbed song, but both fragments follow the SS metrical structure.

b) Bums, thieves and strumpets in 'Topsy-Turvy', *THoND*

In the song 'Topsy-Turvy', (*THoND*), at one point a lady in a revealing dress (see fig. 4.31) enters the scene and dances with Quasimodo. Chapter Four explained how this example is translated in the Spanish subtitles. The AS and ES lyrics are:

SL lyrics	ES lyrics	Back translation
Beat the drums and blow the trumpets	Hay trompetas y tambores	There are trumpets and drums
<i>Topsy Turvy!</i>	<i>Todo al revés</i>	Everything upside down
Join the bums and thieves and strumpets	Los mendigos y ladrones	The bums and thieves

AS lyrics	Back translation
Con trompetas y tambores	With trumpets and drums
<i>Topsy Turvy</i>	<i>Topsy Turvy</i>
Todos vagos o ladrones	All lazy or thieves

As can be observed, the ES song preserves the reference to bums and thieves, but omits the reference to the strumpets. The AS song replaces bums with “vagos” [lazy people] and also omits the reference to strumpets. This omission might be motivated by the number of syllables that can be used in the TS in order to preserve rhythm. On the other hand, it is to be highlighted that the reference to “strumpet”, although present visually and in the lyrics in the SS, is completely omitted in the Spanish subtitles and in the ES and AS dubbed songs. This omission seems to be an example of purification when translating for children.

6.2.5.2. The linguistic code interacts with the kinesic code

It is important that the dubbed song does not produce a lack of coherence with any of the non-linguistic signs that appear in the film. Therefore, it is important the TL lyrics do not contradict the gestures made by the characters. We have observed three different approaches regarding the transfer of AV cohesion when the kinesic code and the linguistic code are intrinsically linked: preservation of AV cohesion and sense; preservation of AV cohesion changing sense; omission of cohesion between TL lyrics and kinesic code.

- **Preservation of AV cohesion and sense**

- a) Powers of retention in *TLK* – AS version

In the song 'Be Prepared' Scar reveals the hyenas his plan to kill Mufasa and Simba in order to become the king. In the song he lets them know that he does not consider them to be very intelligent.

SL lyrics

It's clear from your vacant **expressions**
 The lights are not all on **upstairs**

ES lyrics

Tenéis el instinto **atrofiado**
 No oléis a carroña **real**

Back translation

You have your instinct atrophied
 You don't smell royal carrion

AS lyrics

Se ven sus miradas ausentes
 No pueden en nada **pensar**

Back translation

Your stares look absent
 You can of nothing think

When Scar sings “it is clear from your vacant expressions” he places his claw in front of Ed’s face, and moves it up and down whilst Ed’s eyes are completely still (see fig. 6.22.):



Fig. 6.22. Vacant expression (TLK)

The AS song maintains the cohesion between the kinesic and linguistic codes, whilst transferring sense.

The ES song does not exactly refer to their vacant expression, but the expression “tenéis el instinto atrofiado” transfers the idea that Scar does not think that the hyenas are very intelligent.

b) The wheels on Gaston’s head in ‘Gaston’ – AS version

This song, part of *Beauty and the Beast*, is performed in a tavern. Gaston, the antagonist of the story, reveals his plans to marry Belle, the most beautiful girl in the town. In the middle of the song, Belle’s father enters

the tavern to let everyone know that Belle has been captured by a Beast in an enchanted castle. The customers think that Belle's father is insane. When he leaves, Gaston sings that he has come out with a plan after having seen that Belle's father is crazy:

SL lyrics

But that whacky old coot is Belle's father
And **his sanity is only "so-so"**
Now **the wheels in my head have been turning**
Since I looked at that loony, old man

AS lyrics

Pero ese chiflado es su padre
Y su juicio es solo **así, así**
Ya **mi mente está trabajando**
Desde que a ese lunático vi

Back translation:

But that crazy man is her father
And his sanity is only so-so
My mind is already working
Since I that lunatic saw

In the SS, when Gaston sings "the wheels in my head have been turning", a kinesic sign can be seen: Gaston moves his index finger in circles next to his own head, symbolising the wheels that are turning in his head.



Fig. 6.23. Gaston (*Beauty and the Beast*)

In the AS song, this is translated as “ya mi mente está trabajando” [mi mind is already working]. Although the word “turning” is not explicitly used in the AS song, Gaston is pointing at his head; therefore, AV cohesion is preserved.

- **Preservation of AV cohesion changing sense**

- a) The wheels on Gaston’s head in 'Gaston', *Beauty and the Beast* – ES version

Whilst in the AS song Gaston’s gesture refers to his own mind, this is slightly changed in the ES song:

SL lyrics

But that whacky old coot is Belle's father

And **his sanity is only "so-so"**

Now **the wheels in my head have been turning**

Since I looked at that loony, old man

Back translation:

ES lyrics

Ese anciano es el padre de Bella

Y su coco solo anda **así así**

Al pensar en el viejo **chiflado**

Las ideas me vienen y van

That old man is Bella's father

And his brains are only so-so

When I think in that crazy old man

Ideas come and go

Interestingly, in the ES song, when Gaston makes the gesture, instead of referring to his own brain, he refers to Belle’s father. AV cohesion is maintained because that gesture in Spain is made in order to indicate that someone is crazy. Since in the SL song Gaston is singing about Belle's father, describing him as a crazy old man, the ES solution fits perfectly. As can be

seen, the information provided in the last line in the SS is offered in the ES song, but in the opposite order.

b) Scar asking to kill in 'Be Prepared', TLK – ES version

In the song 'Be Prepared' Scar tells the hyenas that when he will become king, he will reward them on the condition that they help him. He sings:

SL lyrics

Of course, quid por quo, you're expected
To take certain duties on board

Back translation:

ES lyrics

Cuidad un pequeño detalle
Sed fieles, o será peor

Take care of a small detail

Be loyal, or it will be worse

As he pronounces this sentence, he can be seen doing the gesture shown in figures 6.24 and 6.25 (the lion moves his index finger along his throat from his right to his left in a menacing way).



Figures 6.24 and 6.25 Quid pro quo (TLK)

This gesture is understood as 'killing'. The ES song preserves AV cohesion, and the linguistic code is coherent with the kinesic code, but the meaning of the

lyrics is changed: in this case, Scar is not asking the hyenas to kill, but instead, he is threatening to kill them.

The AS solution preserves AV cohesion and sense: it was translated as "Ya es hora que yo les obligue / a ciertas acciones tomar" [It is time that I oblige you / to take certain actions]. This version respects Scar's request that the hyenas kill Simba and Mufasa. However, this translation does not have a natural word order, unlike the ES version.

- **Omission of cohesion between TL lyrics and kinesic code**

- a) Tiptoeing in 'Be Prepared' – TLK

One of the sentences whilst Scar sings 'Be Prepared' is 'a shining new era is tiptoeing nearer'. Scar can be seen on his tiptoes (fig. 6.26) when he says 'tiptoeing'.



Fig. 6.26. Tiptoeing (TLK)

In Spanish the verb 'to tiptoe' can be translated using a paraphrase, "andar de puntillas"; there is no one-word equivalent. In the ES and AS songs, this fragment is:

SL lyrics

A shining new **era**
is tiptoeing **nearer**

ES lyrics

Se acaba una **era**
La nueva os **espera**

Back translation

An era finishes
The new one waits for you

AS lyrics

Una nueva **era**
Se encuentra muy **cerca**

Back translation

A new era
Is very close

Scar's movement is not too obvious -the scene uses dark colours and, since it is part of a song, the Spanish audience could think that the movement is part of the lion's dance routine.

Neither the AS nor the ES translation of this song include the term "tiptoe". The solutions proposed do not result in a contradiction between the kinesic code and the linguistic code, but the connection between the kinesic code and the linguistic code is lost.

b) Just one day in in 'Out There' *THoND* – ES version

In this song, Quasimodo fantasizes about spending one day outside of the bell tower of Notre Dame. At one point, whilst singing "all I ask is one", he lifts his index finger to emphasize the idea (see fig. 6.27)



Fig. 6.27. All I ask is one – THoND

Whilst the AS song maintains the cohesion between the linguistic code and the kinesic code, the ES song does not refer to the gesture:

SL lyrics	ES lyrics	Back translation
Give me one day	dame un día	Give me one day
out there	ahí fuera	Out there
<u>All I ask is one</u>	para respirar	To breathe
To hold forever	su olor que lleva	Its smell that carries
	AS lyrics	Back translation
	Sólo un día	Only one day
	afuera	Outside
	<u>uno disfrutar</u>	One to enjoy
	tener por siempre	To have forever

6.2.5.3. Audiovisual puns

As explained in Chapter Four, there are different strategies to translate audiovisual puns. The strategies observed are: complete transfer, partial transfer, substitution, compensation and omission.

- **Complete transfer**

- a) You're aces, kid in 'A Guy Like You in ' – *THoND*

This AV pun, explained in Chapter Four, is dubbed in the ES song as “eres un as, chico” [you are an ace, boy] and in the AS song as “eres un as” [you are an ace]. This line is sung over false notes, which may explain why there are more syllables in the ES song than in the SS and in the AS song.

- **Partial transfer**

- a) Greenhorn in 'One Last Hope', *Hercules*

This AV pun, explained in Chapter Four, is translated in the dubbed songs in a manner that is similar to the way that it was subtitled: the AS and ES songs transfer the metaphoric sense, but the AV cohesion is lost:

SL lyrics	ES lyrics	Back translation
But no	Mas no	But no
I get the greenhorn	Siempre novatos	Always novices!
	AS lyrics	Back translation
	Mas no	But no
	¡Un novato!	A novice!

It also has to be noted that, whilst the ES solution preserves the SS rhythmic pattern, the AS solution slightly changes it:

I	get	the	green	horn
Siem	pre	no	va	tos
Un		no	va	to

b) Grecian urn in 'Hero to Zero', *Hercules*

This AV pun is explained in page 183. In the AS song AV cohesion is transferred, but the AV pun is lost and the resulting translation does not retain the humorous effect. The ES lyrics, on the other hand, lose the AV cohesion, but transfer the idea that Hercules has become rich.

SL lyrics	ES lyrics	Back translation
Now nouveau riche and famous	Es rico y es famoso	He is rich and famous
He could tell you what's a Grecian urn	¡Nuestro griego de oro da que hablar !	Our Greek of gold gives (something) to talk about!
	AS lyrics	Back translation
	Famoso es y su perfil	Famous he is and his profile
	En cada urna griega está	On each Grecian urn is

- **Substitution (AV pun into a different AV pun)**

- a) Dangling guys in 'A Guy Like You', *THoND* – AS version

This AV pun is explained in page 195. In the AS song the line “those other guys that she could dangle” is translated as “a los demás, que ella tortura” [the other guys, whom she tortures]. In this case, the connection between the image and the lyrics is maintained thanks to the word “tortura”. However, the metaphor is slightly modified: the SL lyrics indicate that Esmeralda can seduce other guys. In the AS song the idea transferred is that Esmeralda causes pain on other guys (possibly because they love her).

As for the ES song, the AV pun is completely omitted. The ES dubbed version is “y los demás tipos pasables” [and the other decent guys]. This translation has not been able to maintain any of the references to this image in the song. Although the resulting lyrics are not contradictory with the image, the strong connection between the image and the words is lost in the dubbed version. Furthermore, the sense is not maintained either.

- **Compensation**

- a) *Super enrollao* in 'Friend Like Me', *Aladdin* – ES version

The analysis has found a case that shows an AV pun in the ES song, where there was none in the SS. In the song 'Friend Like Me', as previously explained, the genie transforms into several objects. At one point, he transforms into a certificate or diploma and sings: “you got a genie for your charge d’affaires”. The certificate-shaped genie rolls himself up as he sings

this. The ES song takes advantage of the images and creates an audiovisual play that did not exist in the SL song. The genie sings in Spanish "yo soy un genio *superenrollao*", which is a colloquial expression that means "I am a very cool genie". At the same time, the word 'enrollado' also means 'rolled up'.

The AS song takes a different approach and gives preference to the transfer of sense, as the line is translated as "a tu servicio un genio está" [a genie is at your service].

- **Complete loss**

a) Hit the ceiling in 'I (Won't) Say I'm in Love', *Hercules*

This AV pun is explained in page 193. The connection between the images and the lyrics completely disappears in both the ES and AS songs, as none of the dubbed versions refer to the muse hitting her head on the ceiling. Furthermore, none of the lyrics transfer the metaphoric meaning either:

SL lyrics

You keep on **denying**,
who you are
and how you're **feeling**
Baby, we're not **buying**

Hon, we saw ya hit the
ceiling

ES lyrics

Tú sigue **negando**
lo que quieres
Lo que **sientes**
No estamos **tragando**

Es amor es **evidente**

Back translation

You, keep on denying
What you want
What you feel
We are not
swallowing/believing
The love is evident

AS lyrics

Claramente **vemos**
que lo quieres
Y lo **extrañas**
No lo **aceptaremos**
Date cuenta que lo
amas

Back translation

Clearly we see
That you love him
And you miss him
We will not accept it
Realize that you love him

However, the SS rhythmic pattern and rhyme scheme are preserved, and the lyrics of both the AS and ES songs have natural word-order. It seems that those elements were given preference in this particular song.

6.2.6. LIP SYNCHRONY

As Chapter Five shows, whilst the translator is advised to consider this information during the translating task, in most cases it is a different person who is assigned the task of adjusting the text for lip synchrony. In order to achieve perfect lip synchrony, the translated text has to be changed and adapted to fit in the mouths of the characters that can be seen on screen. However, perfect lip synchrony is very rarely one of the priorities in AVT (see Chapter One). What is more, in the case of cartoons, Chaume (2004b:49) indicates that “a lower standard of synchronization quality is acceptable”. The analysis of the corpus has found that because of their physical appearance, some animals (e.g. Zazu, the toucan of *The Lion King*) cannot articulate in the same way as humans do, which facilitates lip synchrony. However, some mouth movements of the cartoon characters are very clear. In songs in AV contexts close-ups seem to occur more often than in dialogues, and in this kind of shots mouth articulation can be seen clearly. In songs, vowels are sometimes held for a substantial amount of time. In such cases, misplacing a sound could damage the illusion that dubbing is supposed to create.

For example, when |u| sounds are prolonged, the mouth movement is very evident and not inserting a closed vowel in the TL version would result in intersemiotic asynchrony.



Fig. 6.28. *Prolonged vowel - “Moon” (Pocahontas)*

Fig. 6.28. shows how Pocahontas sings the word *moon* in the song “Colours of the Wind”. The line “have you ever heard the wolf cry to the blue corn moon?” becomes “¿has oído al lobo aullarle a la luna azul? [have you heard the wolf cry to the blue moon?] in the ES version, and “escuchaste aullar los lobos a la luna azul?” [did you hear the wolves howl to the blue moon]. Both versions, then, use the word *azul* to replace the word moon, and achieve perfect lip synchrony.

Figure 6.29 is another example of a prolonged closed vowel. However, as it will be seen, the approach in the dubbed versions differs from the approach in the example above. In this case, the SS has a prolonged |u| sound, but the dubbed versions do not use a word with a |u| sound in Spanish.



Fig. 6.29 Prolonged vowel - "Chew" (THoND)

In this scene, from the song "A Guy Like You" (THoND), the gargoyles tell Quasimodo that Esmeralda could fall in love with him. Laverne sings "we all have gaped at some Adonis" and Victor continues singing "but then we crave a meal more nourishing to chew". The vowel sound in the word "chew" is prolonged (see fig. 6.29.). The ES solution is "podrán mirar a algún Adonis/ pero querrá un mejor bocado que morder" [they can look at some Adonis/ but she will want a better mouthful to chew]. Initially, it seems that lip synchrony is not achieved. However, the word "morder" is not pronounced as it is normally pronounced. Instead, this word is pronounced /mordyr/. This way of pronouncing the vowel "e" seems to be motivated by lip synchrony.

The AS solution does not use a word with an |u| sound either. The AS lyrics are for the last line are "es muy normal, mas el comer, algo mejor" [it is very normal, but eating, something better]. Like the ES song, the AS version does not pronounce "mejor" as it is normally pronounced. The singer pronounces this word /mexour/. The "o" sound becomes a "u" sound as Victor's mouth movement looks like in fig. 6.29. Both versions, then, force pronunciation in order to achieve lip synchrony.

In *The Little Mermaid*, Ursula's mouth movements are particularly clear for a cartoon. In figure 6.30, Ursula is singing the word “souls” in “Poor Unfortunate Souls”. In the AS version, Ursula sings “pobres almas en desgracia” [poor souls in disgrace]. In this song, the vowels used to finish the line are open vowels, therefore, lip synchrony is not achieved. However, when this song was redubbed into ES, the new version takes into account lip synchrony and the line is translated as “pobres almas sin sol” [poor souls without sun]. The word 'sol' is phonetically very close to the word 'soul', therefore, this solution can be fit in the character's mouth movements. However, naturalness is sacrificed, as the expression 'alma sin sol' is not common in Spanish, as well as the transfer of sense.



Figure 6.30. Prolonged vowel -'Souls' (TLM)

The corpus of study presents another case in which a prolonged closed vowel is sung as an open vowel. In the song ‘Human Again’, (*Beauty and the Beast*), Mrs. Wardrobe puts on her lipstick whilst she sings “I’ll wear lipstick and rouge” (see fig. 6.31). Whilst the ES song also uses a similar vowel sound at the end “llevaré un suave rouge” [I’ll wear a soft rouge], the AS song uses an open vowel “me podré maquillar” [I’ll be able to make-up]. The AS song ensures this way that this word

rhymes with the word at the next line, as an infinitive verb is also used. Lip synchrony is not preserved in this case.



Fig. 6.31. *Prolonged vowel - "Rouge" (Beauty and the Beast)*

Herbst's research (1997) showed that viewers did not seem to be aware of the lack of lip synchrony and wrote that even some translations "with bilabial consonants in the place of an open vowel seem to pass unnoticed" (ibid:293). The analysis has observed a case where achieving lip synchrony with consonants, not only vowels, seems to be taken into account in translation. This example is extracted from the song 'Hero to Zero', from Hercules. Two of the muses sing about Hercules and how famous he has become. One of them, Thalia, sings "and they slapped his face on every vase" and pronounces the word as /veɪs/. Another muse, Clio, reacts by hitting Thalia's head with a stick and correcting her pronunciation: "on every vase" /vɑːz/. The short muse gets upset and decides to break the vase over Clio's head.

As figures 6.32 - 6.36 reveal, when Thalia sings, the vowels "e" on "every" and "a" on "vase" are prolonged. Clio's mouth movements can be clearly seen:



Fig. 6.32. 'Hero to Zero' 1 – “every” -“Hermosa”, “linda”



Fig. 6.33. 'Hero to Zero' 2 - "every" „hermosa”, „linda”



Fig. 6.34. 'Hero to Zero' 3 – „every”, „hermosa”, „linda”



Fig. 6.35. 'Hero to Zero' 4 – “vase”- “faz” “tez”



Fig. 6.36. 'Hero to Zero' – “vase” – “faz” – “tez”

In figures **6.32** - **6.34** the muse can be seen singing the word 'every'. Figure 6.32. shows her articulation of the first vowel. Her mouth is widely open for a prolonged amount of time. After that, she closes her mouth and on figure 6.33 the character can be seen articulating a labiodental fricative sound. In this case, the 'v' in 'every'. After, that, the character opens her mouth again, although for a fraction of time, to pronounce the last syllable of the word, which includes a vowel sound (fig. 6.34). Figure 6.35 shows the character articulating the 'v' in 'vase', another labiodental

fricative sound. Finally, figure 6.36 shows her prolonged articulation of the vowel 'a'.

In both the AS song and ES song similar approaches can be observed. In the ES song, lyrics are arranged to fit in the mouth movements.

Thalia - "y en donde estás, su rostro veis" [and wherever you are, you see his face]

Clio - "su hermosa faz" [his beautiful visage]

Instead of playing with two ways of pronouncing one word, the ES song includes two synonyms of face. As far as lip synchrony is concerned, near-perfect lip synchrony is achieved, except for the consonant "s". Fig. 6.32 corresponds to the vowel 'o' in 'hermosa'; fig. 6.33. corresponds to the consonant 's' -which is not labiodental; fig. 6.34. corresponds to the vowel 'a' in 'hermosa'; in fig. 6.35. the labiodental fricative 'v' in 'vase' is replaced with another labiodental fricative sound, the 'f' in 'faz'; finally, fig. 6.36 corresponds to the 'a' sound in the word 'faz'.

This solution, whilst ensures lip synchrony, does not manage to transfer the effect of the SS. In the ES song the muses seem to fight for no apparent reason. There is no apparent reason as to why the word "faz" is more correct than the word "rostro", as opposed to the SS, where it is apparent that Clio is correcting Thalia's pronunciation. The decision to opt for that choice in the TL may have been motivated by lip synchrony.

In the AS song, Thalia sings "y en donde estás, su rostro ves" [and wherever you are, his face you see] and Clio answers "su linda tez" [his beautiful complexion]. (See fig. 6.32-6.36 to see how each sound is represented). Consonants are placed when the character pronounces a consonant sound, and vowels are placed where characters

open their mouths widely; the fact that lip synchrony is not completely accurate is practically unnoticeable when the video is watched. Regarding the choice of vocabulary, Clio is not correcting Thalia's pronunciation, nor is she giving a synonym of the word said by Thalia. Again, in this version, it is not clear why Thalia reacts in such way.

With the exception of the two examples explained before (the AS versions of “Human Again” and “Poor Unfortunate Souls”) lip synchrony is met when prolonged vowels are sung in a close-up shot, whilst it is not the same case when the character is seen from a distance or when the vowel is not prolonged.

6.2.7. INTERACTION BETWEEN THE SPECIAL EFFECTS CODE AND THE LYRICS

Images are not the only non-linguistic elements that can be related to the lyrics of the song. The special effects code can also be strongly linked to the lyrics. If the lyrics in the TL do not refer to such sounds, this link will disappear in the TS. The corpus presents four instances where the lyrics are strongly connected to the special effects code in the SL. This section examines if the connection is also preserved in the TL lyrics.

- **Choir and pipe organ in 'Poor Unfortunate Souls'.**

In this song, found in *The Little Mermaid*, there are three different semiotic elements connected to each other, and combined create a powerful image:

i) **Linguistic code**. One of the fragments of the song is 'yes I've had the odd complaint, but on the whole I've been a saint'. As it will be seen, the word 'saint' is strongly linked to the visual code and the aural code.

ii) **Iconographic code**. Ursula grabs a sea plant and places it over her head, as if it were a scarf (see figure 6.37). Thereafter, she places her hands in a praying position, whilst her facial expression conveys repentance. All in all, the image evokes the portrait of the Virgin Mary or of a saint:

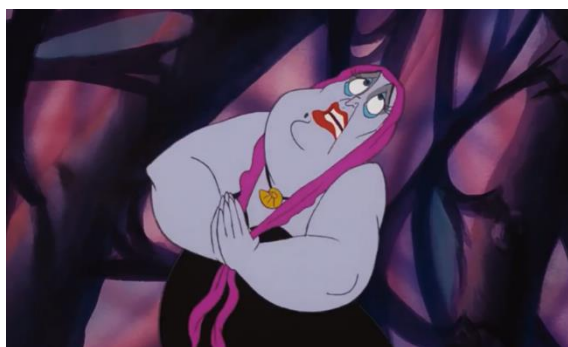


Figure 6.37. Saint (TLM)

iii) **Special effects code**. The musical instruments that are used in the song suddenly change, only when the sentence "but on the whole I've been a saint" is sung. When Ursula reaches for the sea plant, suddenly two different musical elements are introduced in the song: a vocal choir, and a pipe organ. Both sounds are characteristic of a church or religious temple. Thus, the idea of 'saint' and 'religion' portrayed in the visual and linguistic codes is reinforced by the inclusion of these sounds.

In AS song, the fragment was translated as:

todos se han quejado [they have all complained]

pero una santa me han llamado [but I've been called a saint]

In the ES song, the fragment was replaced with this one:

aunque algunos se opondrán [even though some will be against]

por una santa me tendrán [they will consider me a saint]

Interestingly, both versions maintain the word 'saint'. The connection between the special effects code and the lyrics (as well as the image) is maintained to the detriment of the transfer of sense. In the SL Ursula considers herself a saint, but others have complained about her actions. In the AS song, Ursula sings that everyone has complained of her services, but they have called her a saint. It seems contradictory. In the ES song, not all clients have complaint, only some. Also, the expression "por una santa me tendrán" refers to what Ursula thinks of herself, like in the SS.

- **Different bell sounds in 'The Bells of Notre Dame'.**

In the opening song of the film *THOND*, there is a fragment in which the lyrics are related to the sounds that can be heard. The SL lyrics are:

To the big bells as loud as the thunder

To the little bells soft as a psalm

The tone of the bells changes in accordance with the lyrics. When Clopin sings "as loud as the thunder", some percussion instruments are also heard. The sound reinforces the idea that the sound of the bells can be like thunder. Afterwards,

when Clopin sings "little bells soft a psalm", the sound of the bells changes again into a soft chime. The ES and AS versions convey the comparison between the bells and the thunder, but differ in the translation of the second line.

	TL lyrics	Back translation
ES song	Sus campanas que a veces son truenos y otras veces parecen cristal	Its bells sometimes are thunder and other times are like glass
AS song	Las más grandes revientan cual trueno Las pequeñas su canto nos dan	The bigger ones explode like thunder The little ones give us their song

The ES version takes advantage of the sound that can be heard and uses it in the dubbed version -bells sound like glass. The AS version maintains the idea of 'big bells' and 'little bells'. Even though each version offers a different solution, both maintain the connection between the lyrics and the sound of the bells.

- **The wind in 'Arabian Nights'**

In the opening song of *Aladdin*, the sound of the wind can be heard as the singer starts to sing "when the wind's from the East". Whilst the AS version refers to the sound of the wind "cuando hay viento del este" [when there's wind from the East], the ES version omits it and sings "cuando el sol baje más" [when the sun goes down]. In the second case, the connection between the verbal code and the musical code is lost, but it creates a strong link between the visual code and the verbal code, since the images show the sun going down.

- **Gong in 'One Last Hope', *Hercules***

In this song Phil expresses how he feels about training Hercules and sings:

*I'd given up hope
that someone would come **along**
A fellow who'd ring the bell for once
Not the **gong***

After he says the word “gong”, a trophy falls on his head, and the impact produces a sound similar to that of a gong. Both the AS and ES songs include the word “gong”, hence maintaining the cohesion between the special effects code and the lyrics.

	TL lyrics	Back translation
ES song	Yo ya no esperaba	I did not expect anymore
	Alguien con ambición	Someone with ambition
	Que hiciera sonar el timbre, por fin	Who made the bell sound, at last
	No el gong	Not the gong
AS song	Creí que jamás	I thought that never
	Tendría a un campeón	Would I have a champion
	Que haga sonar campana	That makes bell sound
	Y no el gong	Not the gong

To conclude with this chapter, it is important to highlight that there are different strategies to face problems caused by non-linguistic elements in the translation of songs. This chapter has presented a varied selection of practical examples of difficulties found in the translation of songs in AVCs together with different translation choices and strategies in the hope that they can help students or future translators.

CONCLUSION

The purpose of this study was to examine how the songs that belong to the Disney Renaissance-period films are translated into Spanish. This thesis has analysed, on the one hand, how these songs are subtitled, and has observed the differences between Spanish intralingual subtitles and Spanish interlingual subtitles. On the other hand, this study has explored how these songs are dubbed into ES and AS.

The main findings of these observations are summarised below:

As far as **subtitles** are concerned, there seems to be no standard practice regarding the layout of subtitles for song lyrics. Some DVDs use standard punctuation, whilst other DVDs capitalise the first letter of each subtitled line and do not use punctuation. Furthermore, there is no consistency regarding what type of Spanish subtitles are offered in the DVDs. Some offer *karaoke* or intralingual subtitles, and other DVDs offer interlingual subtitles. Each type of subtitles serves different functions: interlingual subtitles allow the viewer to understand the SL lyrics and are the best option if the viewer wants to watch the film together with the SL audio, as they offer a more accurate transfer of the linguistic content; whilst intralingual subtitles are the best option if the viewer wants to watch the film with the Spanish audio and sing along the songs in Spanish, as they reproduce the Spanish lyrics.

The **quantitative comparative analysis** between the Spanish interlingual subtitles and the Spanish dubbed lyrics reveals that the subtitles tend to have more words than the dubbed lyrics, except for the cases where several characters sing two or more different messages at the same time. This suggests that, in quantitative terms,

more content is transferred in song translation when the songs are subtitled, than when the songs are dubbed. However, this quantitative analysis is based on 29 songs. Further research is needed to see if this trend also takes place when songs are translated into other languages, or when different genres are translated.

Regarding the transfer of sense, the interlingual subtitles tend to reflect it accurately. Transfer is present in 63.6% of the subtitled segments analysed, whilst condensation is used in only 11.1% of the segments. However, the transfer of the linguistic content is not common in the dubbed songs, mainly because of the constraints imposed by the replication of the rhythmic pattern, which restricts the number of syllables that can be used in the dubbed lyrics. Nevertheless, the main idea tends to be transferred in the dubbed songs, although there are some cases of manipulation that do not seem to be justified by the presence of extra-linguistic constraints. For example, the ES version of the song “Beauty and the Beast” contains a pedagogical message that was not present in the SS. This case is an example of the intervention in the translation of texts for children order to “contribute to the development of the readers’ set of values” (Klingberg 1986:10) - in this case, of the viewer’s sets of values. However, it is difficult to locate in which part of the dubbing chain it was decided to manipulate sense; therefore, it cannot be immediately inferred that the translator is responsible for those changes.

This study has also reviewed some of the characteristics of Disney animated films: accents are used to accentuate different personality traits; they are technically superior to other cartoons; there are recurrent instances of audiovisual humour;

and they tend to appeal to a large public, although are mainly targeted at children. Interestingly, although these films are mainly **targeted at children**, and therefore may be considered to have child-friendly content, one case of purification has been found both in the subtitles and in the dubbed songs: the word “strumpet” is completely removed from the Spanish translation. Also, although children have a limited range of vocabulary, lexis does not tend to be simplified in the Spanish translation. What is more, the interlingual subtitles, for example, contain some complex words that might not be part of the vocabulary of young children (albores, petimetre). This pedagogical approach contrasts with the existence of some spelling mistakes in the subtitles, as highlighted in Chapter Four. Although there are some studies that suggest that children can increase their receptive vocabulary by watching audiovisual products repeatedly, more research is needed in order to analyse the impact of spelling mistakes on children’s consumption of subtitles.

On the other hand, neither the Spanish subtitles, nor the dubbed lyrics, use non-standard Spanish to replace examples of non-standard English, with the exception of some isolated examples of lax pronunciation from the genie in *Aladdin*. This suggests that those involved in the creation of the TL subtitled and dubbed lyrics may feel a responsibility towards children that prevents them from using non-standard Spanish grammar.

Apart from the transfer of sense, one of the main purposes of this study is to examine how rhyme, rhythm, naturalness and sense are preserved in the translated songs, and, in the case of dubbing, to what extent lip synchrony is taken into consideration.

The analysis reveals that **rhyme** is not taken into account in the interlingual subtitles. Although rhyme is taken into consideration in the dubbed songs, the original rhyme-pattern does not tend to be reproduced. In this sense, it seems that preserving the SS rhyme-pattern is not one of the main priorities when dubbing or subtitling the songs analysed.

Rhythm, on the other hand, seems to be one of the main priorities in singable song translation, as most songs reproduce the original rhythmic pattern. The slight distortions observed tend to be related to introducing more syllables in the TS. The TL songs also tend to include stressed notes in the same places as the SS, however, these do not always coincide with natural syllabic stress in the TL. Therefore, preserving rhythm tends to have priority over respecting the natural syllabic stress in the TL. The interlingual subtitles analysed are not meant to be singable, thus they do not attempt to preserve the SS rhythm.

Naturalness, which refers to a natural or usual word order, is mostly respected in the Spanish interlingual subtitles. However, the dubbed lyrics present various examples of lack of natural word order. As seen in Chapter Six, a recurrent strategy observed in the Spanish songs, particularly in the AS songs, is to place infinitive verbs at the end of lines in order to create a rhyme, even if this alters the natural syntactical order.

There are different strategies to ensure the preservation of **audiovisual cohesion**, but these do not always involve maintaining the same connection between the visual and linguistic code as in the SL song. As seen, AV cohesion can also be achieved by altering sense, and it is a strategy observed both in the interlingual

subtitles and in the dubbed songs. This study has also presented cases where the audiovisual cohesion existing in the SS is lost in the TS. In the case of dubbing, as long as this lack of cohesion does not result in a lack of coherence, although the effect is not transferred, the translated text does not break the illusion of disbelief. This study has also presented two interesting cases of compensation, where the translated song creates a new AV connection (with the word “tilín” in the subtitles and with the word “enrollao” in the ES dubbed song).

Regarding lip synchrony, although the corpus is formed of animated cartoons - which normally implies that lip synchrony is not one of the main priorities-, it seems that this aspect is generally taken into account on closeups and prolonged vowels. The example with Victor the gargoyle singing “chew” in the song “A Guy Like You” (*THoND*) is to be noted, as rather than replacing this word in the ES and AS songs with another word containing an “u” sound, lip synchrony is achieved by the performance of the singers, who “transform” open vowel sounds into closed vowel sounds. The process of dubbing a song involves losing some elements in favour of others. Whilst lip synchrony may not be the first priority in the translation of songs in cartoons, this analysis reveals that it is not overlooked, especially when close-up shots are involved.

During the analysis it became evident that the link between the special effects code and the lyrics has to be taken into account too in song translation. Not all of the songs present this type of connection -in the case of the corpus analysed, the special effects code interacts with the lyrics in four songs. This link tends to be

preserved in the TS, with the exception of the allusion to the wind in the ES version of “Arabian Nights”.

This study has shown that it is essential to assess the impact of non-linguistic elements when analysing the translation of songs in AVCs - not only in dubbing, but also in subtitling. Translating songs, in particular if these songs are going to be sung, is a creative activity, in which translators (or lyricists) have to develop their creativity in order to overcome some of the constraints explored. Observing some of the solutions presented in this thesis offers the reader a great opportunity to think about the importance of creativity in translation. The examples offered hereby can be used in the Translation classroom to discuss the effectiveness of some strategies to overcome specific translation problems caused by non-linguistic constraints.

This has been a very ambitious work, studying a total of 69 songs, both subtitles and dubbing in two versions (ES and AS). Possibly, the fact that the corpus was so extensive, and that both modes of AVT were analysed has prevented this study to go into more detail at some points. It has also been constrained by the limit of words. However, by analysing both modes of AVT it has been able to present a wide range of interesting examples and compare the solutions offered to the same problems in both modes of AVT.

To conclude, I hope that this thesis inspires others to continue with the research of the translation of songs in AVCs, as it will provide translators with more solutions to

overcome difficulties posed by linguistic and non-linguistic constraints in song translation.

This thesis is a humble contribution to one relatively small part of the field as a whole. Nevertheless, it is hoped that the models of analysis provided here, while may need further development, may help to indicate aspects that should be taken into account in studies on song translation in AVCs

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APPENDIX: Quantitative analysis (interlingual sutitles vs. dubbed lyrics)

2	Film	Name of song	SL words	Dub words	Sub words	Diff Dub- SL	Diff Sub - SL	Diff Sub - Dub	% Dub	% Dub- SL	% Sub- SL	% Sub-Dub
3	THoND	The Bells of Notre Dame	297	239	278	-58	-19	39	-19.52862	-6.397306	16.31799	
4	THoND	Out there	356	285	328	-71	-28	43	-19.94382	-7.865169	15.08772	
5	THoND	Topsy-Turvy Day	412	342	365	-70	-47	23	-16.990291	-11.40777	6.725146	
6	THoND	God help the outcasts	156	120	162	-36	6	42	-23.076923	3.846154	35	
7	THoND	Heaven's light	110	84	105	-26	-5	21	-23.636364	-4.545455	25	
8	THoND	Hell fire	198	161	203	-37	5	42	-18.686869	2.525253	26.08696	
9	THoND	A guy like you	294	237	264	-57	-30	27	-19.387755	-10.20408	11.39241	
10	THoND	The Bells of Notre Dame (repr	56	47	45	-9	-11	-2	-16.071429	-19.64286	-4.255319	
11	THoND	The court of miracles	143	126	120	-17	-23	-6	-11.888112	-16.08392	-4.761905	
12	TARZAN	Strangers like me	226	190	228	-36	2	38	-15.929204	0.884956	20	
13	TARZAN	Son of man	217	162	179	-55	-38	17	-25.345622	-17.51152	10.49383	
14	TARZAN	You'll be in my heart	99	63	83	-36	-16	20	-36.363636	-16.16162	31.74603	
15	TARZAN	Two worlds	161	128	168	-33	7	40	-20.496894	4.347826	31.25	
16	TARZAN	Two worlds (finale)	42	36	43	-6	1	7	-14.285714	2.380952	19.44444	
17	MULAN	A girl worth fighting for	239	194	215	-45	-24	21	-18.828452	-10.04184	10.82474	
18	MULAN	I'll make a man out of you	289	226	255	-63	-34	29	-21.799308	-11.76471	12.83186	
19	MULAN	My reflection	89	76	85	-13	-4	9	-14.606742	-4.494382	11.84211	
20	MULAN	Honour to us all	278	238	254	-40	-24	16	-14.388489	-8.633094	6.722689	
21	HERCULES	I won't say (I'm in love)	238	202	209	-36	-29	7	-15.12605	-12.18487	3.465347	
22	HERCULES	One last hope	281	229	243	-52	-38	14	-18.505338	-13.52313	6.113537	
23	HERCULES	Hero to Zero	269	216	259	-53	-10	43	-19.702602	-3.717472	19.90741	
24	HERCULES	The Gospel Truth I	131	101	118	-30	-13	17	-22.900763	-9.923664	16.83168	
25	HERCULES	Go the Distance	157	125	139	-32	-18	14	-20.382166	-11.46497	11.2	
26	HERCULES	A star is born	116	93	105	-23	-11	12	-19.827586	-9.482759	12.90323	
27	HERCULES	The Gospel Truth II	38	28	37	-10	-1	9	-26.315789	-2.631579	32.14286	
28	HERCULES	The Gospel Truth III	74	62	79	-12	5	17	-16.216216	6.756757	27.41935	
29	ALADDIN	One Jump Ahead (reprise)	32	22	25	-10	-7	3	-31.25	-21.875	13.63636	
30	ALADDIN	Prince Ali (reprise)	101	90	85	-11	-16	-5	-10.891089	-15.84158	-5.555556	
31								AVERAGE:	-19.727566	-8.023459	14.99332	
32												

APPENDIX: Quantitative analysis (intralingual sutitles vs. dubbed lyrics)

	A	B	C	D	E	F	G	H	I	J	K
1	Film	Name of song	SL word	Dub word	Sub word	Diff Dub	Diff Sub	Diff Sub	% Dub-Sub	% Sub-Sub	% Sub-Dub
2	TLM	Fathoms below	33	29	30	-4	-3	1	-12.1212	-9.0909	3.44828
3	TLM	Daughters of Triton	57	50	50	-7	-7	0	-12.2807	-12.281	0
4	TLM	Part of your world	248	189	195	-59	-53	6	-23.7903	-21.371	3.1746
5	TLM	Part of your world (reprise)	83	58	58	-25	-25	0	-30.1205	-30.12	0
6	TLM	Under the Sea	387	294	293	-93	-94	-1	-24.031	-24.289	-0.3401
7	TLM	Poor Unfortunate Souls	364	298	298	-66	-66	0	-18.1319	-18.132	0
8	TLM	Les Poissons	198	157	157	-41	-41	0	-20.7071	-20.707	0
9	TLM	Kiss the Girl	221	161	160	-60	-61	-1	-27.1493	-27.602	-0.6211
10	TLM	Part of your world (finale)	29	22	22	-7	-7	0	-24.1379	-24.138	0
11	BEAUTY	Belle	402	346	337	-56	-65	-9	-13.9303	-16.169	-2.6012
12	BEAUTY	Belle (reprise)	63	44	44	-19	-19	0	-30.1587	-30.159	0
13	BEAUTY	Gaston	297	240	240	-57	-57	0	-19.1919	-19.192	0
14	BEAUTY	Gaston (reprise)	87	75	74	-12	-13	-1	-13.7931	-14.943	-1.3333
15	BEAUTY	Be our Guest	435	337	336	-98	-99	-1	-22.5287	-22.759	-0.2967
16	BEAUTY	Something There	159	146	148	-13	-11	2	-8.1761	-6.9182	1.36986
17	BEAUTY	Human Again	413	347	347	-66	-66	0	-15.9806	-15.981	0
18	BEAUTY	Beauty and the Beast	114	93	93	-21	-21	0	-18.4211	-18.421	0
19	BEAUTY	The Mob Song	290	225	225	-65	-65	0	-22.4138	-22.414	0
20	ALADDIN	Arabian Nights	105	95	96	-10	-9	1	-9.52381	-8.5714	1.05263
21	ALADDIN	One Jump Ahead	233	199	195	-34	-38	-4	-14.5923	-16.309	-2.0101
22	ALADDIN	Friend Like Me	326	274	274	-52	-52	0	-15.9509	-15.951	0
23	ALADDIN	Prince Ali	357	333	287	-24	-70	-46	-6.72269	-19.608	-13.814
24	ALADDIN	A Whole New World	216	167	164	-49	-52	-3	-22.6852	-24.074	-1.7964
25	TLK	The Circle of Life	132	110	110	-22	-22	0	-16.6667	-16.667	0
26	TLK	I just can't wait to be king	232	207	207	-25	-25	0	-10.7759	-10.776	0
27	TLK	Be Prepared	214	175	175	-39	-39	0	-18.2243	-18.224	0
28	TLK	Hakuna Matata	168	158	157	-10	-11	-1	-5.95238	-6.5476	-0.6329
29	TLK	Can You Feel the Love Tonight	184	158	158	-26	-26	0	-14.1304	-14.13	0
30	POCAHONTAS	The Virginia Company	110	94	94	-16	-16	0	-14.5455	-14.545	0
31	POCAHONTAS	The Virginia Company (reprise)	28	23	23	-5	-5	0	-17.8571	-17.857	0
32	POCAHONTAS	Steady as the Beating Drum	91	74	74	-17	-17	0	-18.6813	-18.681	0
33	POCAHONTAS	Steady as the Beating Drum	31	24	31	-7	0	7	-22.5806	0	29.1667
34	POCAHONTAS	Just around the riverbend	214	178	178	-36	-36	0	-16.8224	-16.822	0
35	POCAHONTAS	Listen with your Heart I	31	27	27	-4	-4	0	-12.9032	-12.903	0
36	POCAHONTAS	Mine, mine, mine	341	265	257	-76	-84	-8	-22.2874	-24.633	-3.0189
37	POCAHONTAS	Listen with your Heart II	25	21	21	-4	-4	0	-16	-16	0
38	POCAHONTAS	Colors of the Wind	310	232	232	-78	-78	0	-25.1613	-25.161	0
39	POCAHONTAS	Listen with your Heart III	11	9	9	-2	-2	0	-18.1818	-18.182	0
40	POCAHONTAS	Savages Part I	183	142	140	-41	-43	-2	-22.4044	-23.497	-1.4085
41	POCAHONTAS	Savages Part II	171	127	109	-44	-62	-18	-25.731	-36.257	-14.173
42								AVERAGE	-17.5817	-18.055	-0.5143
43											